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The Question of "Soliciting" Commissions and Submitting Sketches

A Discussion

MR. WILSON (*Columbia, S. C.*): I have nothing to say about soliciting except that it is common practice. Most of our troubles are questions of professional practice, and while it is too much to hope that anything we can do or say on this occasion will make any immediate change, it is high time to discuss that phase of practice.

Most architects have some well-defined means of bringing their claims to the consideration of their clients. I think our attitude on that matter ought to be quite as dignified and reserved as that of the legal or medical professions, but it does not seem practical to get unanimity of action.

MR. PEEPS (*Charlotte, N. C.*): I haven't very much to say on the subject of soliciting; I have not had very much experience with it. I do not know about it myself, and hardly know what other architects are doing. I have understood that some of it is going on among some of the Institute men in our State. I have not been able to learn who, but I am going to find out before the year is over. Personally, I am not at all in favor of promiscuous soliciting; it may be efficient, but it is very unprofessional.

I would like to have an expression by some member of the Board of Directors of the Institute as to how far a man can go and not be called a solicitor. We are discouraging it in our Chapter, and I believe it is only a question of time when it will be a handicap to an architect in any district in our State.

MR. HAMMOND (*Chicago, Ill.*): The matter did not come up at the Conference of the Fifth District, but I want to say that the architect who sits in his office and waits for work to come to him is a very foolish man. He has to get out and hustle for work or he will not get any. It is perfectly proper to get out and get work, and there is no reason why a stigma should be attached to the man who does go out and get it. It should be perfectly proper to go out in a gentlemanly way and secure work, and I can see no objection. Of course, when a man goes out by unfair means to get a commission, that is absolutely wrong, but I do not see why a man should not go out in a gentlemanly way.

MR. WAID (*New York City*): Do you know of men who are employing agents?

MR. HAMMOND: They have begun to—some of the big firms have. I imagine there are firms that have men who are going around, and if they bring work into the office, they secure a percentage of the architect's commission. I do not think that is what we ought to do.

THE CHAIRMAN, MR. LORD (*Asheville, N. C.*): It is commonly thought that the larger firms do employ agents, and some of the smaller offices do, I imagine. Some of the larger offices are composed of three or more men, one of whom has that position in the office. In the smaller office, if it is done at all, it is by the principal, or a man employed on a given commission. We do not do it here, especially. I do not know anybody here who does that thing. It is frowned on. Our people do not understand it.

It is the way you go about it, as Mr. Hammond says. Just during the past week there were people here from Pittsburgh making free-hand sketches for a church problem. The matter was brought to the attention of another architect from outside the city, who had come down as a traveler. He merely interviewed the people and came to my office to see if I had a copy of the Annuary. They turned out to be members of the

Institute, and just this morning I have learned that they secured the commission because another firm refused to submit sketches without definite employment.

That is the sort of thing which led to the proposed addition to the Code of Ethics which Mr. Wilson joined me in presenting to the Board. We have our problems largely along that line. It does not seem that Institute men care a whit about a State having laws, even when they themselves come from States that do have laws. If you can get away with it without registration, why so much the better. It is not fair and it is not honorable.

MR. GARFIELD (*Cleveland, Ohio*): I think this question depends on the way you feel yourself. If one feels undignified, one had better not go; if he does not feel undignified about it, but feels that he is offering a service if a man cares to take it, he should go. I thoroughly agree in this matter that sitting in an office, surrounding oneself with manufactured dignity and not taking part in the work of the world, does not get very far. The word 'soliciting' has come to have an uncomfortable sound, like going around to the back-door. If a person feels it is something underhand, it is; if one doesn't feel so, it isn't. I see no objection at all to going out and informing your friend that you have something for sale, and which is going to be a valuable thing for him, if he buys it.

It has sometimes been the custom for architects to use terms tinged with poppycock. The average business man will say in plain language: "You go out and get it." He will have no regard for you, and no respect for you if you stand upon silly ceremony; if you stand on dignity, he will probably recognize that. I think the answer to the thing is in each person's own heart—it is a question of dignity whether to do it or not.

I would not have liked to leave the room and have allowed the matter to rest, as you have stated it—that is, all against soliciting; that the Directors are all against soliciting. That they do not do it is probably true, but that does not tell the whole story. I do not believe they have felt at all that there is any indignity to onesself in doing that thing; probably they have not had to do it.

MR. LORD: You do not limit it to friends or acquaintances? Would you approach a stranger in the same way?

MR. GARFIELD: Not if I can get a proper introduction, through a proper friend of mine, to a proper stranger, I should have no hesitancy in doing so.

MR. ITTNER (*St. Louis, Mo.*): I like to think of the time when I began architecture. I like to think of the time of my meeting with Prentice, the English architect. He and I were in Madrid at an International Congress of Architects (I forget how many years ago) and I accidentally bumped into him. Later on, returning through England, we, of course, met Prentice again and he took us to his office. He had a little one, about 12 x 15; he had a single drawing board in it, and there he practiced architecture. At the time, he was remodelling a house in Broadway for Mary Anderson. He did all of his drawings free hand; he wrote all of his specifications, and supervised his work. Altogether, he was the happiest architect I have ever met. Just one job at a time. I wish every architect might practice on that basis and that we could all take just one job at a time. That job could come along just as this job did to Prentice. Mary Anderson thought he was the architect she wished to have remodel her home; she went and offered him the job and he took it—he did not go to her.

But, gentlemen, we are living in a different age. We have to be business-getters. My experience seemed to turn into school work and I have had some wonderful experience in business-getting. The things I have bumped up against are the limit when it comes to real competition. I remember a meeting in the country several months ago, where a School Board was listing architects. If there was one man, there were thirty-five fellows sitting around that school house, waiting. I went there on the invitation of the Superintendent of Schools. He thought he would like to have me do this job, and I thought I would like to have it. When my turn came, I went in and offered my services in a dignified way, and then the Board began to quiz me. I came to the conclusion it was not an architect's business to educate a Board, and they did not consume much of my time before I backed out gracefully. My friend the Superintendent looked pretty sad. Fellows who were associated with me on a school were hot-footed after that job, too. That is the condition you meet today.

Now, I do not, in my own practice, do this way. I get inquiries every day from school communities. Well, all I do or can do, and I think it is a dignified approach, is to send a little booklet I have drawn up, which gives a short history of my school work, the types of service I have rendered communities, and a list of references, and that ends the matter, as far as I am concerned. But I know there are men who have representatives to go to cities and roost on a job and do their best to land it; and they are paid a handsome salary for this service.

I do not like to use the word 'soliciting' but I believe we have reached the time when we can no longer sit in our offices and wait for work to come to us. Some one is going to be in the field and get it. If we are going to live, we have got to go after business (whether you call it 'soliciting' or not), and I believe it is all in the way in which you do it. The Board is getting complaints all the time about this. There will be a hearing; one member of the Institute, who has been invited, will say: "My terms are 6 per cent, and I do this or that." Another will say: "I do this, and I do that, and I work for 5 per cent." There you are. We, ourselves, have set up a competition among ourselves for this work, but I don't see how it is going to be avoided altogether, under the present intensive business regime. We, ourselves, set up conditions that make our employment doubtful. I believe, after all, it is in the way that we make the approach, and I cannot see any harm in going after work, or 'soliciting,' if you please, and making a dignified, honest representation of the service you are going to render.

MR. WALKER (*Rock Hill, S. C.*): Some one who has already talked struck the key-note. Our troubles start the moment solicitation starts. I agree with several of the gentlemen who have talked to us, that to sit back

and say: "I do not solicit" is the finest way to starve I know. But the moment you start out of the door for solicitation, that moment you start trouble between architects.

One of the finest things I know of is an address by Paul Waterhouse to a student-class in one of the English colleges. He started out by saying that there are a great many differentiations between sitting in an office and begging for a job, and he enumerates various methods of approach.

That is where the trouble comes. Not long ago, the gentlemen of a Church Committee called me on the 'phone. I was interested. Yes, I would be up to see them the next morning. I went; they wanted me to talk and I had a splendid time. They thought of an architect as a man of unusual ability; a man they should defer to. When I got through, one man suggested that they employ Mr. Walker. The Chairman said: "Yes, I agree, but we have invited two other architects, and we should not settle the matter until these men have had a chance to come and talk." I said: "Gentlemen, there is nothing else for you to do," and they said they would call me on the telephone by the end of the week. Well, I waited a little longer than that time, and Monday I met this Committee. It was an absolutely changed Committee. They told me that in the time since I had been there they had seen fifteen architects. They invited three. They had had fifteen different kinds of proposals. Just the very nature of the approach of these men to the Committee had changed their opinion of the whole architectural profession. They no longer thought of it as dignified, but now looked on architects as any group of men with something to sell—like sausages or bricks. It had dwindled down to a purely business proposition—a very direct result of solicitation without judgment.

None of us are going to sit still; even our best friends are not going to walk into the office and bring us work. But there is one principle I think every architect should keep in mind in regard to the question of solicitation. When you go after a job in the territory of another architect, you should put this question to yourself: "If this other man is going to do to me what I am fixing to do to him, how would I look?" There are always one or two jobs that I consider mine; that I have been working with for perhaps a year; these jobs may mean the running of my office; and if another man comes in and talks to these Committees and says: "Gentlemen, I am going to do the work for 5 per cent and put a resident superintendent on the job"—that man has done me a wrong. If you are a man who is going to do that, say to yourself: "How am I going to look at it in my turn?" and you will solve the whole question.

Mr. Brown (*Minneapolis, Minn.*): The story is the same from every part of the United States—North, South, East and West. The fault is entirely with the profession; not with the owner—the owner is not doing it to us; the contractor is not doing it to us; we are ourselves doing it to each other. We have forgotten the principle Mr. Walker has laid down.

In referring to the address by Waterhouse, Mr. Walker rather stole my thunder. It is one of the finest addresses I have read. He analyzes solicitation as a thermometer, and the closer solicitation came to freezing point, the better it was. He winds up by saying: "The best men do not do it; be one of the best men." Now it really comes down to that.

The story Mr. Walker told is almost identical with the story told this morning. The average opinion is that architects are educated people; people of dignity and consequence; citizens see these beautiful buildings going up and see what architects are doing for the country. They know several architects and, when about to build, ask them to come in. And then they get others and the architects develop competition among themselves. It is pretty undignified and doesn't help very much the general impression. The man who finally gets the job is not in the position of the master builder; he is in the position of foreman on the job and his work does not amount to much; his judgment is questioned at every point, and in the end he does not get a job that amounts to much.

It makes it hard for the youngster to start. He has the same story to tell, but he does not have to do as the majority of men do—try to tell just as big a story as the big architect; try to make just as much of it and then get the job by offering to do it for a smaller price. Unfortunately, it is done in this day and age. A job will be taken for a smaller commission with the idea of getting something else out of the purveyors of material—additional compensation. But if a man could act honestly, and say: "I think I can do that job"—play the game—probably he would get it. If he is big enough to say to the owner: "I have not done a job quite like this, and I would like to go to so and so, who has done a great deal of work like this; I should like to associate them with me on this job," he would make rather a hit with that owner. If he could say: "The engineer knows how to handle the heat problem—or knows how to handle structural design—I would like to go to so and so and get the work done right," the average owner is going to believe in him. If people would just play the game—be gentlemen—I think most of our troubles would go; most of them are caused by ourselves.

Mr. Lord: This is just bully!

Mr. Steele (*Sioux City, Iowa*): The fault lies with ourselves, but I do not agree that that is all; that it stops there. I think it is true that there is no single line of activity in this country which, economically speaking, is not over-supplied. We are like Alexander, who sighed for other worlds to conquer. We are up against a very serious problem as to how we can profitably continue to produce all this vast quantity of everything—including professional service. Schools turn out fresh regiments in increasing quantities, all the time and in every line. What is to be done? It is too big a question for me to answer, but it is part of our problem.

It would be ideal to be so situated that one could simply accept commissions when they looked good, and turn them down when they did not have that professional dignity which law and medicine have been enjoying (but which I predict they are tending toward losing in this modern scramble). The fact that conditions have changed and are changing makes such a course,

while theoretically fine, from a practical, common-sense view, untenable. It is one thing to admire the religious faith which takes literally the Master's admonition to be as the birds of the air, but when we put it into practice we immediately encounter difficulties and have to get out and hustle for our living.

We must be fair with each other, but we must not confine our study to our own profession. Consider the social fabric of which we are a part. Take the school question. We are proud of our school system; we have the most celebrated school specialists in the world, we say. But the average school board is a pretty sorry outfit. Why? Why should it be so? Cannot we do something as American citizens to get more intelligent specimens of humanity elected to a school board? Isn't there a big opportunity there? It seems to me that phase of things has been pretty well neglected. The time has come, I think, when we are going to have to scrutinize the whole machine of democracy under which we operate in order to keep it from breaking down. One of the many troubles suggested by school boards is that they do not properly represent us, and it should be our privilege to see to it that a better condition is brought about.

As a rule, I do not think an architect has any real difficulty in persuading an intelligent business man regarding the advantage of employing an architect; I do not think he has any real difficulty, in a very few words, showing a business man the fallacy of putting a professional man in the position of a promoter; he is entitled to unprejudiced, reliable advice at the outset, which he would not have without the service we render.

MR. WAID: I am very much in sympathy with what has been said; but it seems to me that the architect has got to maintain the dignity of his position and act the gentleman, as one or two have already brought out. He ought to have the same pride in his profession that most physicians and lawyers have in theirs. You know how you feel toward the medical man you want to employ; you also know how you feel toward the type of medical man sometimes called "an ambulance chaser." Architects are put into two classes for the same reason.

A man gets work, as a rule, through the personal touch. He begins by sitting in his office, hoping patiently for a job to come; if he gets it, he feels that one job will bring another; but he has the right to be aggressive, too, or he may starve, yet he must keep in mind that he can be aggressive only up to the point of not forgetting to be a gentleman. I cannot speak from experience on soliciting work; while in school I tried to earn money by canvassing for books and found I was no good at all. I do not believe that any efforts I made were of much value to anybody else—they certainly were of not much to me. When I began practicing architecture, I took the building magazines and used to write letters asking to be considered, saying that I would like to have an opportunity to call. I do not know how many letters I wrote of that sort, but they never brought me a commission in my life. I never went into but two or three competitions—won one competition for a medical laboratory. But I won a pretty good job with that, carried it through, and that brought me a big hospital. But, between the two, sufficient time elapsed so that I could not pay my rent and had to go out as a draftsman. I had to scratch gravel for a while, and then I got that hospital. The hospital was the end of that chain; it stopped there.

I had another case where an alteration came through a personal touch—I happened to know one of the Trustees. It was a comparatively small matter but for some reason I seemed to please this man—and that has brought me in one job after another. That little job was the best work I ever had and brought millions of dollars worth of work later.

It is the personal touch; the personal acquaintance, as a rule, that brings your work. Many beginners, like myself, go to a big city without personal acquaintance and have no social connections. Such a man has to make a way for himself or else he is going to stand still; he will not get much help from the friends of other architects. One way he might go about it is by getting a letter of introduction from one friend to another; it might bring him the privilege of an interview, a chance to talk things over, and he might get a commission in that way. In some cases where I have already secured a job, my client will show me such letters. I think that many of the architects do that sort of thing—write letters and get a hearing. Perhaps they may write a good many with only one result. Some men find competitions have been their greatest resource, and have secured them other work. Some men seem to depend on competitions. But I offer this bit of personal experience.

MR. WILSON: I cannot pass this question of soliciting without expressing the better understanding that has been brought out by the statements that have been made; they have cleared the atmosphere. It is perfectly clear to me now—but has not been before—that dignified and fair soliciting is perfectly all right. It has been very comforting to hear some of the experiences related; they sounded like my own. As I understand it, it is the sense of the meeting that soliciting, so long as it is done in a dignified manner with due regard to the interests of competitors, is perfectly permissible.

MR. ALEXANDER (*Scotland*): I do not think we are facing just these problems in Scotland. I have been in practice there for a number of years and I would not, nor do I know any other architect who would go direct to an unknown person to solicit his work. But we do not sit in the office. The method we would follow is to rack our brains to see who does know this chap. As soon as we gather mutual friends, we write to our mutual friends saying that we have heard of the job and wish they would recommend their friend to come to us. With that method work is engineered into the proper channels. This life of fighting for work is not followed by professional men in any place in Great Britain. No doubt we have people who would do things just as clever as Americans if they knew how—but they do not know how.

MR. LORD: Do they remunerate their friends?

MR. ALEXANDER: No.

MR. LORD: It is done in America.

MR. WAID: That is the matter of split commissions. I think the Scottish problem very like our own, only they have more finesse.

Submitting Sketches

MR. STILLWELL (*Hendersonville, N. C.*): I want to ask one question merely as a matter of information. Public committees, such as school boards, expect interviews with architects. As you know, some of them come with sketches, and others come prepared to make sketches. From what I hear, most of these boards are very interested to see, and do expect such sketches of their problems to be submitted by architects. The Institute Code of Ethics says that we should not submit sketches when another architect has been requested to make them. Yet I have known of anywhere from half a dozen to two dozen sketches to be submitted to these boards. I would like to hear how the Institute feels in regard to its Code of Ethics; if the solicitation in these cases should be restricted to a personal talk, or what to do about it when the great majority of these people do bring sketches or make sketches on the ground. What would you do when that comes up in a discussion of your ability to take care of a particular piece of work?

MR. LORD (*Asheville,* N. C.): In North Carolina, it has been generally considered that a man has a perfect right to carry to a meeting of that sort, sketches that he has made for other buildings of a like character. You would have no competition if he does not make sketches ahead for this specific thing.

MR. NEWCOMER (*Charleston, S. C.*): In South Carolina school boards and different organizations invite architects to come and bring sketches. When President of the Chapter, we discouraged it in every way, requesting that a direct selection of the architect be made, or else a competition be held, but urging that a lot of sketches be not brought before them for a particular job. We would sometimes get a pleasant answer, but usually not. I think that the best way is to show work previously done and not to make sketches of the particular job one is after.

MR. BROWN (*Minneapolis, Minn.*): I think the whole answer has been given in the previous discussion—what is fair. The strongest argument I can see, outside the chance of setting up an unauthorized competition, is the fact that a sketch made in a few hours or a day is certainly doing the maker no justice. Perhaps if that standpoint were taken,—perhaps if we make that our reason for not bringing sketches instead of lying down upon the fact that the Institute says you do not give sketches, we would get a whole lot further. If you are going to give service, you cannot give real service in a sketch made in a few days, without study of the problem. The main thing is to impress upon the owners that you are going to give real service. We have no right to damage the profession by shooting out hurry-up sketches from any office. I would not pretend to solve a problem in a day or two, and I do not think that many of the rest of you could.

Play the game; I do not see any way out of it. We are going to lose for a long while, but when all get to playing the game we will not lose. If you can show good service and stand for good service, clients will not go to a man who cannot give service. No architect who cannot live up to his job can keep his job.

Some big firms are very aggressive but it is the personal touch that is the tendency in this country. Some firms, I have been told, do employ a skillful work-getter; he will have a portfolio made up; makes a fine presentation and walks off with the commission. I have known even of sculptors who do that sort of thing. But I do not believe we like to see it. And giving a friend a percentage of the commission certainly must be condemned.

(*Murmur from* MR. ALEXANDER): Pretty raw stuff.

The above discussion is from the Proceedings of the Second Regional Conference of the Fourth District, held at Asheville, N. C., 19-20 February last. It is a type of discussion which is really national in its implications and it also has a great significance for it offers numerous opinions and some light. The conference proceedings contain other matter of great interest, the printing of which we are obliged to postpone till later issues, for the proceedings were only received on the eve of closing our forms. The Regional Director of the Fourth District is Mr. Nat Gaillard Walker of Rock Hill, S. C., and the Conference was held in connection with a meeting of the Executive Committee of the Institute, the minutes of which will be distributed to members in due course.

Challenge

EVER SINCE I first saw a picture of Waterloo Bridge, many, many years ago, in a book of my father's, I have loved it. My father had books about bridges, for he was skilled in hydraulics and built flumes and penstocks and wheel-pits, and took me to see them in the building, and he knew much about piers and abutments, foundations and caissons, and the scours and eddies that would eat out the bridge, deep down, unless you took the proper precautions. He felt that canals and stone-arched bridges were the finest works that man had performed, for each discharged its function without in any way destroying the beauty of the natural surroundings. What indeed is fairer with peace, slow-going that it is, than the broad stretch or the curved reach of a canal, or the simple expedient of the lock and gate, or the tender's house and bit of garden? Slow! Yes, but these things brought no ugliness and gave beauty, while the railroad has bequeathed us more horrors than we are like to get rid of this thousand years. And as to bridges, what is lovelier than a series of stone arches flung exquisitely across a great river, or even a single arch spanning the waters of a quiet stream that wanders across the plain beneath its bankside panoply?

Hoskett, the well-known pontist of the early nineteenth century, had an idea that some thousands of pounds might have been saved if the parapets of Waterloo had been lower, and my father explained to me that it was the new era of bridge-building, for the railways

had come and new types of bridges were to be designed and men wanted them to be cheap. Some men did, we know, and there was the terrible tale of the Tay Bridge that I remember, and there were wood cuts of the railway train plunging in somersaults to the wild waters of the Firth of Tay, and there were eighty human beings who never arrived at Dundee that night in 1879, because some three thousand feet of iron bridge had collapsed before a great gale of wind; two bridge engineers had sought cheapness, rather than security, and the day of the hideous steel span was dawning—Brooklyn, St. Louis, Forth, Menai, and a hundred others, which, as Sparrow says of the monstrosity known as the Tower Bridge, are "mere perishable bulk."

The first hotel I lodged in as a lad in London was so close to the Embankment that my window in Howard Street almost gave upon it, and I had no sooner taken one look from that window than I was down by the side of the Thames, and there was Waterloo Bridge straight before me. Fewer thrills greater than that have I had. It was the one thing in London that I wanted to see first and there it was, and my love for it knew a reason why. It was sheer beauty as I saw it on the waning edge of a Spring afternoon. The procession of horse-drawn omnibuses, with a sprinkling of hansoms, vans, trucks and all the motley of the then fascinating street traffic of London seemed wholly in scale and in keeping with the poetry of the great arches, of which those nearest the Embankment framed pictures of the distance, with little steamers puffing blackly and vast lighters freighting wares to some riverside landing. And now that I have stood on the Pont Neuf, and the Pont Bénézet, and idled by the hour on the steps of that romantic span at Venice, and have stood mute before other bridges that are famed and storied, the chill is not lessened as I read that Waterloo Bridge has been condemned. It was closed to traffic when last I saw it and there has been great discussion over the subsidence of the piers in the centre, but now the Special Committee of the London County Council has taken engineering advice and has said its say—only—and here the real interest begins, it has granted a reprieve until July, because architecture has spoken in opposition and in defense of the preservation of this historic and rarely beautiful structure. And there has been a challenge—not formal or official, and yet the defiance is there, almost as though architecture and engineering had slapped each other in the face, exchanged cards, and the seconds were already arranging the details.

"And, of course?" said my friend, the engineer, with whom I have lately been discussing the question of St. Paul's, and who has built bridges and piers and docks in many lands. I knew what the interrogation meant and said:

"Yes, of course, I shall say that it would be engineering that would advise the demolition of Waterloo. And, from what you have said to me before about your own profession, I am sure that you agree with me."

"Only on general principles, as I have explained," was his rejoinder, "but that doesn't mean that the architectural profession may cast any stones at the engineers. Architects do not hesitate to use engineers in all sorts of ways and take all the credit for the engineer's skilled service—"

"Just a moment," I interrupted. "I used the word 'engineering' on purpose, to keep away from personalities, and because I am interested in a point of view which has begun to crystallize in my mind. It involves what seems to me to be a fundamental difference in the outlook of the two professions, if we may for a moment consider them impersonally. In a word, engineering is in no wise concerned with beauty, or only very incidentally, although I have seen engineering structures that had a kind of beauty, but this is only incidental or accidental. My point is that engineering would meet and discuss Waterloo Bridge without being troubled by the fact that it is a beautiful thing and has inspired a very precious affection in the hearts of people all over the world—millions of them, without a doubt. But engineering would look at the problem as one concerned with traffic, loads, strains, costs, while architecture would begin at the other end and think first of all of the factors of beauty and affection and state the problem by saying that the bridge must be saved because of these things. To put it bluntly, I do not believe that engineering ever gives a brass nickel for beauty, or for what the effect of its works may be upon human souls. I think it has come to be the saddest profession in the world, as you know."

"Quite right," said he. "I agree with it all. We might find a slight exception here and there, but neither of us are under any illusions about the general facts. Yet there is something to be said. Forty years ago, when I was in the height of my practice (he is now retired), I began to see that engineering was becoming the plaything of finance. At least I thought I did, as I went from one project to another, and the subsequent procession of events has not caused me to change my mind. But now I see, or at least I think I do, that engineering was a kind of thing that very easily became the plaything of finance, for it was generally concerned with large-scale undertakings, all of which were capitalized and then gambled in on the stock exchanges until finally the management fell really into the hands of the gamblers and engineering had them to serve, and what did they care about? Of course, this is all in the rough, yet without going into details I feel I am safe in saying that engineering fell so quickly into the industrial whirlwind that overtook the United States it had no chance to evolve any concept of beauty or to care what happened to the surroundings on which it reared its ugliness. But, to be fair, let us not forget the ugliness that architects have been paid to erect!

"And if engineering fell in the way I suggest and as it seems to me, why condemn it? The people it served—and they were not merely the gamblers of Wall Street, but vast numbers of the American people who were just as interested in getting 'theirs' as were the gamblers—were playing games with great railroads and industries largely served by engineering, and these men were not interested in beauty, but in financial results, and when successful were crowned as 'Kings' and 'Barons.' Why blame them? The laws of business for profit are inexorable and there is only one way to play the game

successfully, and I merely advert to the circumstances because I now see that engineering was caught in the jam and couldn't escape. But how do you know that the test of architecture is not on the way—if, indeed, it is not already here? For example, will you deny that architecture has a better chance when the man who is paying the bills is building for his own use and occupancy than when he is building for sale at a profit?"

That I could not deny and I said so.

"Well, then," continued he, "wouldn't it be interesting to know whether the volume of speculative building, as it is called, is increasing or not? I don't say that the information would help very much, but I have a well-reasoned idea that building is passing into the commodity stage more and more each year and that it will have to suffer the fate of all commodities made and sold under the price system in competition. I study the amortization period now set for speculative building in cities, and can come to only one conclusion. The gambler is coming to the front in building. I study the question of what is called 'obsolescence'—which does not mean that buildings wear out, but that very often they do not pay the interest on the new land values set up by community growth—and I come to the conclusion that most urban architecture is a mad and futile attempt to capitalize land values and is a game played by gamblers."

"Thanks for the dissertation," said I, "but we have wandered a little from my point. I gather from what you say that you do not think the fundamentals of engineering and architecture to be far apart and that it is the effect of the march of business on engineering—simply because it was more easily used in the business game—that is the cause of the condition I have cited and of my own complete distrust of the engineering concept?"

"No," he said, "I wouldn't go as far as that. I would admit that architecture has an æsthetic tradition that engineering has not, and that the tradition has had a very considerable influence, although I am no worshipper of the architectural profession as a whole. It falls too far short of the traditions it has inherited, I feel, but there again I would say a word in its defense—very nearly the same word that I offered for engineering."

"But," I rejoined, "will you not agree with me that if the London County Council, or its Special Committee, had employed architectural advisers instead of engineering ones, it would have received a very different piece of advice?"

"Undoubtedly, yet my reservations as to the reason remain."

"Surely," I said, "although they come to me in a new light and I would like to think about them. But in reading the account of the hearing at which architecture protested vigorously at the proposal to demolish, did you notice the sarcastic observation that if no English engineer could be found to make the piers secure the Council might send for an American?"

"Yes, I noticed that, and I also noticed that architecture is now at a considerable disadvantage, for it must prove its contentions and that is likely to be somewhat of a job and a considerable expense, and I imagine the Council will not pay. But, to tell you the truth, it was not this challenge that interested me so much as the other one."

"What was that?" I inquired.

"Well," he replied, "it seems that at the same hearing some prominent personage—an M. P., as I remember—quietly inquired why the architects were so concerned over the impending loss of the structure they wished to save. 'Why,' said he, 'it seems to me that you ought to welcome the chance to build a bridge even more beautiful than Waterloo.' And the accounts do not mention any exclamations of joy at this suggestion on the part of the architects and, as I began to think the matter over, it seemed to me that this challenge was much more important than the other. What do you think about it?"

And I was obliged to admit that his surmise was not without a modicum of reason, although as I viewed the modern efforts to excel the architecture of the past—especially in bridges—I reserved the secret hope that Waterloo would be spared—not that architecture may triumph, at which I would be mightily pleased, nevertheless, for my grudge against engineering is solid and substantial, but merely because I dearly love to think that I shall some day stand again on the Embankment and see those marvelous arches with the Thames flowing beneath. It is a serious matter, when one falls in love with a building.

C. H. W.

London Letter

THE YEAR 1925 promises to be one of those periods for which all the impending calamities seem to have been waiting in order to announce themselves *en masse*. We are speaking, of course, of architectural calamities.

No sooner is it decided to remove Gilbert's "Eros" from Piccadilly Circus than the dome of St. Paul's trembles on its foundations, and the insurance rates on neighboring house property soar with a touching unanimity. A week or so later we are informed that the Houses of Parliament are crumbling to decay, the gargoyles are losing their noses, and the stonework is flaking off to form a dusty carpet on the Members' Terrace. And now the Bridge Committee of the London County Council has issued a majority report in which it is concluded that Rennie's famous Waterloo Bridge must be scrapped.

The question of the safety of St. Paul's is a very urgent one, and there is no mistaking the gravity of a situation which is revealed to the naked eye. The dome is very much out of plumb, and the Portland stone facing of the rubble filled piers has sheared off in many places under the enormous pressure which the piers have been sustaining.

The inwardness of the matter is not clear to the pub-

lic. According to Mr. William Dunn, F. R. I. B. A., who writes in the *R. I. B. A. Journal* for 24 January, the unpalatable truth lies in the fact that the piers have always been too weak for the strain imposed on them, and that even in Wren's time signs of settlement and cracking were visible. The only remedy which one feels is really adequate is the shoring up of the arches of the crossing and the rebuilding of the piers in solid masonry.

The process of grouting in cement by injection of liquid cement on Greathead's method is one which seems to have been successful up to the present in the case of Lincoln Cathedral. But at St. Paul's the case is very different. Where Lincoln's piers measure five feet, those of St. Paul's are nearly five times as thick. Here the preliminary washing of the internal rubble is impossible, nor is it incredible that in these dust and lime-filled cavities the cement will not adhere sufficiently to form a solid aggregate. Much more likely is the contingency that the pressure will merely become more uneven than at present, that unequal settlement will be increased by the formation of a series of vertical solids, and that the resultant fresh pressure on the thin outer skin of Portland will finish the work of disintegration.

We understand that cement grouting was tried in the case of the Waterloo Bridge foundations; an attempt was made to form concrete by pumping a grout into the river sand. All that happened was a displacement, by the pressure, of the river bed, causing the rapid sinking of the arch which has been the only member which has shown really acute signs of collapse. This arch, which had previously settled only very slightly, declined four or five inches after the application of the grouting.

At all events, the serving of a "dangerous structure" notice by the City Surveyor on the St. Paul's Dean and Chapter came as a thunder clap. The surveyor became the man of the hour, and the iron jaw and resolute mien of Mr. Tod ousted from the front page the portraits of divorcées and criminals. Architects have been interviewed and grandly misquoted, and the name of Sir Christopher Wren has even been bandied about in the same sentence as the phrase "jerry builder." The case is tragic, and the only silver lining is the renewed prominence of the architect's function in the public eye.

* * *

The decay of the House of Commons is another matter. Charles Barry and Augustus Weby Pugin made a fine design, but apparently used an unsuitable stone, a magnesium limestone from Yorkshire, unable to cope with noxious London ways. Even so, economy was not the strong point of the design, for while the estimate for the buildings was in the neighborhood of £700,000, the actual cost was over £2,000,000. As long ago as 1861 a committee was appointed to investigate the causes of the decay, and the Office of Works is still continuing a seemingly fruitless search for a remedy.

* * *

We have been greatly interested by Messrs. Carrère & Hastings and Professor Reilly's design for the new buildings which will replace Devonshire House. Already some of the charming adjuncts of the old building have gone. One of the gates, we understand, is to find a home in Long Island, another is to grace an English country house, and a third has found a niche in the railings of the Green Park. The urns, too, are destined for the States; probably the clear sunlight of Long Island will rob them of the charming etching and bleaching with which London soot and grime touches Portland stone, which gives it an unmistakable London look.

* * *

While old London perishes new and living architectural inventions claim attention. The L. C. C. projects a scheme for nine-story flats in the crowded district of St. Pancras. "Nine storeys" sounds minute to the American cousin, but in London it is immense. A housing experiment on a smaller scale, the steel houses already mentioned in these Letters, is causing much stouter controversy. The unions are up in arms against the manufacturers of the houses who employ engineering labor at engineering rates, and in certain localities have threatened complete stoppage of all building if local experimental houses are erected. In the House of Commons steel house opponents are clever enough to base their objections on the score of unsuitability, danger of damp, vermin, and so forth. But in reality the fear is of competition in the building trades of which union action has in recent years made practically a labor monopoly.

Interesting figures of the cost of house building are published in this connection. In 1914 a daily output of a bricklayer was the laying of 800-1,000 bricks a day, the cost per 200 bricks laid being 1/9 to 2/2¼. In 1920 the figures are: output 200, cost 18/8, in 1922, 500 at a cost for 200 bricks of 16/—. The figures for 1924 are not available, but it will be seen that the output has been latterly increasing and the cost correspondingly reduced. The improvement gives some ground for optimism.

* * *

At the recent annual prize giving of the R. I. B. A., the President, Mr. Alfred Gotch, delivered the traditional address to students. He tended towards conclusions that the present system of training architectural students was fraught with certain dangers, chief among which the lack of personal effort on the part of the young architect who became accustomed to "spoon-feeding" and missed much of the "fun" which lightened the labors of the old time pupil who learned his craft in the office and by passing his measuring rod over the stones of great old buildings.

* * *

It is a point of view which has many adherents amongst the seniors of the profession, but there was some joy amongst the student audience when Mr. J. C. Squire, President of the Architecture Club, remarked that he considered that in the past architects had had too much fun, most of it at the expense of their clients, and that the sooner they properly organized their teaching, the better. In mentioning the value for students of architectural flights of imagination, Mr. Maurice Webb recalled a verse which is worth quoting as being descriptive, too descriptive alas, of everyday realities. It portrays a young architect's musings:

"I dream't last night such a beautiful dream
Of a sphere where beauty reigns,
Where Art rules artlessly all supreme
And nobody thinks of drains.
Where sisterly muses must need elect
To work in affinity,
The Painter, the Sculptor, the Architect,
A peerless Trinity.

But I woke with a start to a letter long
Beginning—Dear Sir, may we
Draw your attention to something wrong
In drawing fifty-three.
The bathroom is far too small for the bath
Though it might go in with a shove.
At present it's out on the garden path
And the clerk of works in love.
The wet has come in through the study wall
And the paint has begun to run.
The ceiling has cracked in the entrance hall
Yours faithfully, Jones & Son."

London, March, 1925. "X."

The Seven Lamps Interpreted Anew

At the February meeting of the Boston Society of Architects, Dr. C. Howard Walker was introduced as high priest of the ceremony of the lighting of the Seven Lamps of Architecture, which ceremonial was presented in a most impressive and inspiring manner by those entrusted with its solemnization. The Genii of the Lamps were: First Lamp, *TRUTH,* Mr. Clapp; Second Lamp, *LIFE,* Mr. Little; Third Lamp, *SACRIFICE,* Mr. Greeley; Fourth Lamp, *OBEDIENCE,* Mr. Perry; Fifth Lamp, *MEMORY,* Mr. Bellows; Sixth Lamp, *POWER,* Mr. Loring; Seventh Lamp, *BEAUTY,* Mr. Austin.

The High Priest and the Genii were appropriately in costumes suitable for the occasion, and presented a striking picture as they delivered their lines through the billowing clouds of the censer's graceful parabolas, guided by Mr. Bill.

Dr. Walker spoke as follows:

"On this night when we come fraternally together at last after some delay, and long desire, when the men of the Society, who have upheld its traditions, join those who are to follow, it is pertinent to show by some concrete symbol our mutual canon of beliefs. The fleet-footed bearer of tidings in the past held aloft a torch which flamed across the night, and outshone the sun by day, as it flared from his swift running. And when he was spent, another dashed on with the burning message.

"The Fisherman's Lamp, high upon the walls of St. Marks, has never failed in the six centuries of its radiance. Our Lamps are those of ideals, symbolized by the candle flames as of Seven Lamps before the Altar of Architecture. Tonight, they are lighted from the immortal embers of the Past, and epitomize our hopes. One by one they are lighted until their united glow shines like 'a good deed upon a waiting world.'

"The First Lamp is that of Truth.

Truth

"The road to success needs no apology, so long as it is open to a scrutiny which leaves it unscathed, and which is only possible when no subterfuge nor falsification is existant.

"To falsify implies an ignorance of elemental facts, and tortures an expression which should be clear, and creates cumulative difficulties, all of which are inimical to great achievement.

"Therefore, we light the Lamp of Truth as the First of the Lamps.

Life

"We are but creatures of a universe with the best of which we must accord, or our works become futile or monstrous.

"It is not so much arrogance as it is ignorance for us to neglect in Architecture the virtues that we ascribe to the best acts in the Life of Man.

"High ideals, noble aspirations and distinction of expression, all are inherent to the progressive phases of that Nature which we call Life, and must be equally manifest in our work.

"Therefore, we light the Lamp of Life as the Second of the Lamps.

Sacrifice

"The study of Mankind is Man, and the greatest service man can render is to his fellow Man.

"In such service he, as one, must merge himself with the many and have at heart the common weal; and must will to do his work primarily for service.

"While he may, because of his superior skill and knowledge, be adjudged wise, and inspire confidence in his advice, still such acknowledgment becomes the more worthily exalted if it is bestowed upon his work rather than upon himself.

"Therefore, we light the Lamp of Sacrifice as the Third of the Lamps.

Obedience

"To those upon whom the Lamps of Truth and of Sacrifice shine, the light of the Lamp of Obedience adds lustre to their efforts, but it also tempers the possible intolerance of Truth and the lurking self-abnegation of Sacrifice with an admirable humility.

"In its rays Pride is annihilated.

"It expresses not only Reason, but Good Will; not only Knowledge, but Serenity of Mind.

"Of all the Lamps, it most nearly approaches religious feeling.

"Therefore, we light the Lamp of Obedience as the Fourth of the Lamps.

Memory

"We are the followers and exemplars of the Past—and must, whether we will it or not, be influenced by its work.

"To ignore its lessons, even if that were possible, would be to forswear a great inheritance.

"It is our constant teacher, both by its virtue and its faults.

"Through much travail, it has cleared away many obstacles and created many inspirations. We owe it homage and reverence.

"Therefore, we light the Lamp of Memory as the Fifth of the Lamps.

Power

"The will to do palls, or becomes desperate if unaccompanied by the Power to achieve.

"It avails little of the exquisite dream, or the burning inspiration be atrophied in the process of expression, by indecision or by inability.

"The patch of eminence must be cleared by the axe of strong purpose applied persistently and with definite intention until Power permeates the work, fantasies fade away and the full accomplishment compels admiration.

"Therefore, we light the Lamp of Power as the Sixth of the Lamps.

BEAUTY

"Throughout all time Beauty has given Man the keenest pleasure. Its appeal has bound him to a beloved environment, and while impelling him to many wanderings in his search for Beauty, has made his dwelling place permanent when he has found his ideal.

"So great has been his longing and desire, so full his adoration, that whatever there is that is best has gathered to itself in his mind an attribute of that Beauty which enthralls his soul and which is the ultimate crowning glory of full achievement.

"Therefore, we light the Lamp of Beauty as the Seventh and Highest of the Lamps."

Dr. Walker then said: "The Lamps are shining, that of Beauty the culminating flame.

"All may wane, may even die, but so long as there is life in Truth and Sacrifice, their fires may flash upwards and reignite the others and again set aflame the Lamp of Beauty; if they die, the glowing embers of the Past can alone give them life again.

"We show you a symbol—a dream, but more real than material existence, more permanent than the Life of Man.

"May we be true Wardens of the Lamps."

Restoration

At a time when there has been constant agitation in favor of various architectural restoration activities—witness St. Paul's and Waterloo Bridge in London, as examples—many of which have taxed to extreme limits the ingenuity of architects, engineers and those who work under them,[1] the esteemed *Manchester Guardian* contributes an interesting account of the difficulties involved in preserving a celebrated Italian painting, which it in turn accredits to the *Corriere de la Sera*. It describes:

"Minutely the means by which the ruins of Leonardo's *Last Supper* are now being induced to hang on to the wall on which the picture was painted, in the refectory of the convent church of Santa Maria delle Grazie at Milan. Ruins only, we fear, and most deplorable ones, for neither Leonardo nor anyone else did what was needed to make the picture last, though it is perhaps the most famous one in the world. Leonardo put up with a bad, unprepared wall surface to paint on, and then he painted as if he were painting on canvas. For more than four hundred winters after the picture was finished the refectory was kept well warmed and the room on the other side of the wall well chilled, so that moisture condensed on the picture as it does upon the windows of a crowded room on a frosty night. Still more stirring adventures befell the ill-starred masterpiece when some of Napoleon's soldiers were billeted in the room and in a spirit of militant secularism threw bricks at its greatest ornament—and again when enthusiastic tourists used to lean ladders against the painting so as to climb up and enjoy its details at close quarters. The end of it was that the whole of the *Last Supper* fell into the condition of an Alpine tourist's nose after a hot day on snow, or of the entire surface of a person 'peeling' after scarlatina. Endless separate flakes of paint cracked away from the rest, curled up at their edges, and either fell off or made ready to do so.

"For a generation or two this hapless invalid was treated almost like those primitive sick persons of whom Herodotus tells us that their anxious friends would bring them down, on their beds, into the street and invite any passer-by, who thought he could cure them, to have a try. Even a bacteriologist was let loose at the picture, but no efficacious anti-toxin resulted. Now it is far too late to rescue anything of supreme value, but it is of some interest to hear that the wreck is being saved from going absolutely to pieces. The flakes of discolored paint, it seems, are severally dosed, first with petrol, then with resin, to make them come back and stick to the wall; then they are electrified, then ironed, then sponged, then fenced off in groups with little stucco borders (these palings themselves being afterwards painted 'so as to harmonize with the whole'), and finally brushed clear of dust. In fact, almost everything that is undergone by modern man, or by his hat or by his trousers, in a hairdresser's shop or a Turkish bath or a dry cleaner's, seems to be done to these long-suffering laminæ of paint. The ingenious youth who turned art critic in *The Vicar of Wakefield* said that the only two rules of the trade were always to say that the picture would have been better if the artist had taken more pains and always to praise the works of Pietro Perugino. There would seem to be something in it. If Leonardo had taken the pains to insist on a proper wall, and to use the right pigments, his most famous work would now be a glorious picture, and not a curio of the order of a mummy. And although there was never a new Perugino fit to put beside a new Leonardo, still there are angels of Perugino's painting which are ministering angels still when Leonardo's masterpiece lies, as Lærtes said in forecasting the future of the parson, howling."

[1] *Where No Man Sees*, in the JOURNAL for January.

News Notes

A COMMISSION has been appointed by the Hon. Herbert Hoover, Secretary of Commerce of the United States, to visit the International Exposition of Modern Decorative and Industrial Arts, to be held in Paris this year, and to report its findings to the Secretary of Commerce for the benefit of American manufacturers. Delegates from a number of trades are being officially designated by their bodies to visit the Exposition in June.

JOHN SLOAN announces that T. Markoe Robertson has been admitted to partnership under the firm name of Sloan & Robertson, with offices at 1 Pershing Square, New York City.

GIBB & WALTZ have removed their offices to the Ithaca Savings Bank Bldg., Ithaca, N. Y.

JOHN RUSSELL POPE has opened his new office at 542 Fifth Avenue, New York City.

The Fifty-Eighth Annual Convention

And the Architecture and Allied Arts Exhibition

IT IS said that Mohammed, stirred by fitful dreams, beheld, in a vision, an angel, who commanded him to journey to the summit of a lofty mountain in Northern Arabia, where he would receive a message from Allah. Arrived before dawn at its summit, he awaited in awe and trembling the approach of Divinity.

What were the emotions of the Prophet as he looked for the verification of his vision, his bibliographers do not record. But whatever they may have been, they were intensified by inspiring phenomena. A great wind seemed to blow, yet there was no wind. The leaves rustled. The very trees shook, and Mohammed in fear veiled his head before the burning effulgence of celestial radiance as God in a voice of thunder commanded him to search at the foot of a tree at the base of the mountain, where he would find the teachings which were to release the Faithful from Paganism.

It is with some such varied emotions as Mohammed's must have been, that we await the approach of the Exposition of Architecture and the Allied Arts in New York City in the latter weeks of April. We see on every hand the activity that precedes it. From all States and all quarters the Faithful have sent comprehensive and selective exhibits of what they consider their finest works in recent years. In foreign lands preparations have also been consummated, and we will have the works of many great foreign architects. We know the spirit that animates the architectural profession and those professions of the associated arts and crafts. But we are not able to vision the expression of this spirit as it will be materialized in the exposition itself. Indeed, it will probably be some months after it has closed that we are able to grasp it in its entirety. The two weeks of its opening will scarcely afford opportunity to study and reflect on each exhibit.

Small houses, city planning, scholastic exhibits of many American schools and colleges and not a few of the leading architectural colleges abroad, beautiful murals and wall pieces, landscape architecture, decorative sculptures and monumental groups, exhibits of the native crafts used in the decoration of home and building, the alliance between industry and art and materials used in construction, equipment and finishing, and, lastly, architecture in its more academic sense will be exemplified.

Every effort has been made to create in the interior of Grand Central Palace a scheme of decoration which will be in harmony with the high purpose of the exposition. I feel confident that the efforts of Mr. Howard Greenley and his confrères in this direction will more than satisfy all expectations.

I do not know of a class of our citizens to whom the forthcoming exhibition will not hold forth material of educational interest, appeal and even entertainment. I feel that the interest that it will create in architecture is tremendous, and that its effects will be lasting. It will help in amplifying the appeal of architecture, even to those who profess to know nothing of the rudiments of the subject, and I believe will illustrate the economy and social service of the architect's work.

In a very real sense it will be a national and to a large extent, a world exhibition. It will be, I am sure, the most comprehensive attempt at an exhibition yet made by the profession in the United States.

Aside from the big show, I suppose that what will interest readers of this column most, and those who attend the exhibition and the fifty-eighth annual Convention of the Institute, will be the unusual program which Mr. Donn Barber has made up. Everything will be included from a view of New York, both inside and out, which, according to Mr. Barber, we New Yorkers hope to see for the first time ourselves, to a real old time Southern, Western and New England welcome by New York architects will be given the visitors. We'll hold open house all week to out-of-towners. Local architects have been looking forward to seeing their brother members ever since the plan was suggested.

HARVEY WILEY CORBETT,
Chairman, A. I. A. Exhibition Committee.

The Secretary's Page

70. SECRETARY'S OFFICE. Once more the Secretary wishes to call attention to the fact that while his home happens to be in Minneapolis his office is at the Octagon House, Washington, D. C. Also the files of the Institute are there. Also the Executive Secretary and the office force are all there. Therefore, the Secretary will appreciate it if all Institute communications are sent to him at the Washington Office and not at Minneapolis. This will insure more rapid attention, less chance of mistake, and will not in any way relieve the Secretary from his personal touch with all that goes on in the Institute. PLEASE NOTE.

71. CHAPTER REPORTS. Still more annual reports coming in and a general showing of things accomplished that will all lead to the ultimate good of the profession. The Secretary has a very distinct feeling, however, from

his constant perusal of the Chapter Reports and the discussions that come up in the various Chapters, that there are still a great many who do not read the Institute documents. He may have to begin all over again and tell in this Page what the various documents of the Institute comprise. He also notes a tendency on the part of some enthusiasts to criticise the documents in the Chapter, and then to start in enthusiastically to revise them for the individual Chapter use and to go to the expense of having the Chapter reprint them. If the comments could come to the Secretary's Office they would go at once to the proper committee of the Institute for comment, and, if of enough value or quantity, for a revision of the original document. As an example of this, the Document on *The Function of the Architect* is now being rewritten, and a new document on *The Function of the Owner* is being written, while, stirred by a spirit of emulation, the contractors are compiling a document on *The Function of the Contractor*.

PITTSBURGH reports its annual meeting with the election of officers and delegates. At this meeting the annual dues of the Chapter were raised by unanimous vote. It was voted also to take part in the exhibit at the Fifty-eighth Convention in New York.

WASHINGTON STATE'S pleasant printed Bulletin for February received. This contained the report of the Annual Meeting, with its list of reports and election of officers. The Chapter held its business meeting in the afternoon, then adjourned for dinner with the wives and guests, and the evening was passed with a delightful entertainment.

RHODE ISLAND reports its annual meeting with the election of officers and the reports from the various committees. A busy year has passed by and much has been done.

The *Bulletin* of the Boston Society of Architects at hand. A delightful January meeting with moving pictures on many subjects and very happy speakers.

The *Bulletin* of the Illinois Society of Architects. This *Bulletin* comes nearer to being a magazine than any of the architectural society publications. It is always full of meat and the Secretary recommends it to the reading of all who can get hold of it.

The CHICAGO CHAPTER *Leaflet* contains a very worth while appreciation of Asher Carter, F. A. I. A., by Peter Wight. CHICAGO has a very valuable custom of appoint- a Pre-Convention Committee, made up so far as possible of those who have expressed their intention or willingness to attend the Convention. This Committee makes a very careful study of all Institute Committee reports and arrives at the Convention with its mind made up as to what CHICAGO wants, backed by action of the Chapter when necessary. If all Chapters would do this the Convention would be truly representative.

NEW YORK reports its usual busy and interesting meetings. Would that there were some way to provide other Chapters with the same opportunity for speakers and things of interest for the meetings.

SAN FRANCISCO'S monthly *Bulletin* at hand. At the December meeting the Chapter hastened its business to pay a visit to the Trade Schools of the San Francisco Industrial Association.

NEBRASKA reports its annual meeting with the election of officers and annual reports of Committees. The Secretary reports with pleasure the appreciation shown by a Chapter to the Secretary who has given years of hard work to the Chapter. A very careful and clever presentation of a handsome traveling bag was made to the retiring secretary, Mr. J. D. Sandham. At the annual dinner were special guests from the Omaha Builders' Exchange, the Association of Master Builders, the City Engineer, the City Attorney, the Commissioner of the Chamber of Commerce, the Professional Men's Club, and the Editors of the daily papers. The Bulletin also contains the personnel of the Committees for the coming year and their instructions. Very interesting and well done.

WEST VIRGINIA reports its January meeting with the election of officers.

WASHINGTON, D. C., reports its annual meeting and the election of officers.

PHILADELPHIA reports a decision to inaugurate a series of luncheon meetings, to take the place of some of the evening meetings. Meetings to start at 12:30 and end at 1:30. Special evening meetings will be held also from time to time. A tentative printed list of members is sent out so that every man will have a chance to see that it is correct before it is finally printed.

CLEVELAND reports a well-attended meeting devoted to legislative and civic matters.

COLUMBUS reports a similar meeting.

KANSAS CITY reports its annual meeting and the election of officers and reports of committees.

ST. PAUL reports its annual meeting and the election of officers.

CONNECTICUT has decided to hold its April meeting of the Chapter in New York during the Convention. The Chapter is discussing a Bill for an Act creating a State Advisory Architect, which has the approval of the Chairman of the Institute Committee. Great possibilities in such a matter, and it is hoped that full information will come before all the Chapters. Write CONNECTICUT if you want to know more.

WEST TEXAS sends a copy of an address delivered by its Honorary Associate, Mr. James Wahrenberger, who is described as a Texas pioneer in architecture. It is a delightful statement from one of the older men, who has been through the mill, to the younger men who are in the middle of things. The Secretary would like to publish the whole address.

MINNESOTA presents No. 2 of its printed Bulletin, the name changed from *The Spotlight* to *Chapter Topics*. The Secretary congratulates MINNESOTA on a document that steps into the front rank of the various publications by Chapters. *The Secretary's Column, Snap Shots, The Ballad of the Five Little Architects,* with the paper on *Acoustics,* are worth reading.

SOUTH CAROLINA reports its annual meeting at Asheville, N. C., with the election of officers and delegates, held the day previous to the Regional Conference. Various committees reported a busy year.

THE SECRETARY'S PAGE

Scientific Research Department

72. The Secretary has been very much interested in reading over quotations covering the daily work in the Scientific Research Department. He is almost tempted to publish them verbatim, but that would take up a good deal of space, and he will attempt to summarize briefly. They show personal visits at the office by architects, letters and telegrams from architects asking for copies of *The Filing System for Architects' Offices,* and in many cases explanations of how to use them. Requests from manufacturers for file numbers for their literature, such as the Alberene Stone Company, United Electric Company, B. F. Sturtevant Company, Bradley Washfountain Company, Whitlock Coil Pipe Company, Holbein Glass Company. Requests for "Classification for Filing" from many manufacturers and advertising agencies, construction companies, engineers, and so forth. Invitations received from the National Research Council, American Construction Council, American Society of Heating and Ventilating Engineers, N. F. P. A. and others for representation on various Committees. Work with the Producers' Research Council and a number of manufacturers in connection with the exhibits at the Fifty-eighth Convention. Innumerable letters from members of the American Radiator Company and members of Producers' Research Council asking for advice in regard to advertising copy. Requests from other associations for information as to the work of the office of the Research Department. Request from the American Construction Council for the office to serve on the General Committee on Better Building, and on the Special Committee on Publicity of Better Building Principles. Under authority of the Board of Directors of the Institute, the Institute through its official representatives, S. W. Jones and S. F. Voorhees, have approved the Safety Code for Elevators prepared under A. E. S. C. procedure.

Public Activities of the Chapters

73. CONNECTICUT. Working with members of the State Legislature to get passed a new statute for the employment of architects and the handling of the work on State buildings. Present statutes conflict, one ordering competitions on an impossible basis and the other permitting direct selection. The new statute provides for a commission to handle all such matters, half the membership of the commission to be architects nominated by the Chapter. Louis A. Walsh is the Chairman.

KANSAS. Reports some discouraging results, but no discouragement. Registration Bill defeated. Will be taken up next legislature. Much good radio broadcasting being done by Wiegel, Ward, Wichers and Helder on such subjects as *The House That Becomes a Home, Historic Buildings of Europe, The Farm Home, Your Home for Rest and Recreation, Why Build of Permanent Materials? and Is Landscape Treatment for Your Home an Investment?* Paul Weigel is the Chairman.

ST. PAUL. Committee appointed to draft a sketch for a municipal Bulletin Board located on the City Hall grounds for the purpose of announcements and civic advertisements. Committee appointed to coöperate with the City Officials entrusted with the project of the new bridge across the river at the Ford Plant. Committee appointed to resurrect the sketches of Rice Park and draft a composite sketch for the purpose of newspaper reproduction. From the minutes.

CHICAGO. Resolution endorsing the proposed $4,500,000 bond issue for a criminal court house and jail building and a site therefor, presented at the election on 24 February.

KANSAS CITY. Coöperation with the ST. LOUIS CHAPTER in preparing a bill for the Registration of Architects. Individual work by members urged to help secure passage of the Bill. Participation in the work of the City Law Enforcement Association.

WASHINGTON STATE. Meeting devoted to the question of a City Architect. After report of the special committee and much discussion unanimously decided that the Chapter advise the city that it is opposed to the appointment of a city architect. Reports of the Committees on Civic Design, Legislation and Ordinances, Fire Prevention and Industrial Relations all accepted as given, showing activity on the part of the Chapter. The Small House Committee reported on the work of the North Pacific Division of the Small House Service Bureau, its work with the State College of Washington and further plans whereby the Bureau should handle the sales service from the further plan service of the College.

COLUMBUS. Meetings given over to discussion of pending legislation affecting the profession. New buildings for State and protection for the present building, other Chapters being asked to help. Also bill affecting control of school building projects and the registration law. Also the Building Code.

CLEVELAND. Like COLUMBUS, busy on legislative bills, including registration. Work of members with the School of Architecture. Definite resolutions passed and forwarded to the interested members of the legislature. In regard to the State Building Code amendments the resolution asked the Board of Building Standards to submit proposed amendments to their Building Code Committee before presenting them to the Legislature. The Chapter went on record as opposed to any movement further limiting the hours of the production of labor in the building trades or otherwise increasing building costs.

WASHINGTON, D. C. Steadily backing Peaslee's Zoning Committee. Success reported in the Chapter's part in the Arts Club Ball Pageant.

SAN FRANCISCO has started fund toward a cash prize for the Architectural Club in order to stimulate a competition for the solution of the problem of the unsightly newspaper boxes and racks on the streets of San Francisco.

NEW YORK. Work on the Architectural History of New York, which is to be published without any advertising. Chapter Committee investigating the possibilities of a joint home for the Arts and Crafts. Looking forward to a published report of the Committee on Uneconomic Practices. From the minutes.

RHODE ISLAND makes an award to the Student winner of the competition at the Rhode Island School of Design. Committees on Building Law Revision and Civic Projects reported progress.

UTAH. Public Works Committee having a difficult time over legislative action. However, the Code Committee of the Chapter seems to have good contacts and things will undoubtedly turn out right. The Chapter is working with the Engineering Council and has a member on that committee drawing up a proposed law for the registration of Engineers. From the minutes.

EDWIN H. BROWN, *Secretary.*

Industrial Relations

The following letter from the *New York Times* (27 February) on the apprenticeship problem in the Building Trades, with subjoined comment by the Chairman of the Committee on Industrial Relations, should be of interest to Institute members throughout the country:

"Your article headed 'A Case of Union Tyranny' might give the impression that the conditions you mention in England are true of America, particularly in New York City.

"The labor unions, of which the following are associated with the Apprenticeship Commission, namely, the carpenters, electricians, cement masons, painters and decorators, bricklayers, plasterers and upholsterers, cannot be charged with not coöperating in meeting the increased demand for trained mechanics to assist in eliminating the housing shortage.

"There are two ways that this shortage may be overcome, particularly as it concerns the need of trained mechanics.

"The use of ex-service men. It may be said to the credit of labor organizations that they have taken into their ranks practically every service man who has shown, through courses in rehabilitation, in ability to do passable work—work that would be accepted by employers and purchasers of houses.

"As regards apprentices, the records of the Apprenticeship Commission of the New York Building Congress will show the following facts:

"Out of 31,504 carpenters (registered) there are only 1,496 apprentices employed by the various employers. This, too, in spite of the fact that the union is allowing one apprentice to every two or more men. At the present time there are at least 500 of these young apprentices out of work. During the peak demand for woodworkers there were on an average 150 out of employment all the time. Were it not for the continued efforts on the part of the Apprenticeship Commission the number of unemployed would be greatly increased.

"The bricklayers, with an estimated membership of 8,500 and absolute control of the employment conditions, have approximately 1,400 apprentices, and of these an average of more than 300 are constantly out of employment. During the peak demand at least 200 of these young apprentices were out of work. This, too, in spite of the fact that employers may apprentice two to a firm and have three on every job. Nearly two-thirds of the bricklaying apprentices are indentured with their fathers, the employers refusing to accept the responsibility of these young workers.

"The plasterers, who have come in for a great deal of condemnation, with 5,000 union members show only 620 indentured apprentices, whereas the union allows one to every five men. The coöperation of the Plasterers' Union in trying to meet the demand for building construction is strikingly shown by one case, where the Apprenticeship Commission found twenty-six apprentices on one job with not one journeyman mechanic. At the present time there are at least 200 out of the 620 indentured apprentices out of work, and in fact all of these boys have, on the average, lost fully one-quarter time during these so-called boom years.

"The painters and decorators, with 10,000 members in District Council No. 9, have but 180 apprentices.

"It is taking the continued efforts of one employé in the office of the Apprenticeship Commission to keep even this small number 90 per cent employed.

"The cement masons, with 600 members and an allowance of fifty apprentices, seem never to have succeeded in keeping more than thirty-eight steadily employed.

"The conditions in electrical work as regards apprenticeship are so bad that we are finding a great majority of the apprentices leaving that trade and going back to errand boy, stock clerk and other such jobs.

"These are facts that are taken from the files of an active and statistical permanent organization. These are only a few facts that concern some of the important trades.

FRANCIS MAHONEY,
Trade Analyst and Supervisor of Apprentice Work,
New York Building Congress."

Mr. Mahoney's statement tells only a part of the story but a part that needs to be repeated until it penetrates. What has been found to be true in New York is probably also true elsewhere if not everywhere in the United States, namely, that though there are Union restrictions in every trade on the number of apprentices permitted, there are nowhere in any trades as many apprentices at work or even enlisted as are permitted by these rules. The New York Apprenticeship Commission has more work to get the employers into line to take apprentices than to get the Unions to agree to a formal joint plan of training. On the other hand, the Employers' Associations are frequently generous in giving financial support to the Apprenticeship Commission while it is very hard to get similar Union support.

ROBERT D. KOHN, *Chairman.*

Scientific Research Department

The membership of the American Institute of Architects should know all of the activities of this great professional body and understand the reasons for, and the inner workings of its important Committees and Departments. This knowledge will surely bring about a greater respect for the Institute and a broader realization of its importance in the social and economic development of this country during this remarkable period of change.

It is human nature to look askance at efforts that disturb the old order of things and to criticize new alliances as being pregnant with dangers and uncertainties unforeseen, and yet progress is in a way synonomous with change.

The creation of the Scientific Research Department, with its affiliation with a group of manufacturers or producers of building materials, has been criticized, conscientiously and with perfect honesty by many—some from an ethical premise; others from a fear of financial

complications; others for the general fear of "entangling alliances" that deflect us from the beaten path. Because of these divergent opinions it seems appropriate to describe at some length the reasons why the Scientific Research Department was created; its organization; its workings and its objectives.

The Scientific Research Department was formed to merge in one organization two major activities initiated and developed by the Institute: one, the Structural Service Committee and the other the collaborative effort with producers to improve the character, informative value and usefulness of advertising of building products. Both of these activities have grown to an importance that made it seem necessary to establish permanent headquarters and a definite organization to direct these activities.

Largely through the energy and self-sacrificing effort of Mr. Sullivan W. Jones, the influence and importance of the Structural Service Committee had been expanded until it had become one of the most useful Committees of the Institute and the one through which—more than any other—contacts were formed with other organizations and committees doing research work or contributing their efforts to the great movement, accelerated by our war experience, toward conservation of waste through standardization of products, and simplification of practices.

The Structural Service Department of the JOURNAL, through which the findings of the Structural Service Committee—and its accumulated data—was disseminated to the membership of the Institute, had also become not only a useful but popular department of the JOURNAL.

When Mr. Jones found it necessary to resign from the Chairmanship of the Structural Service Committee to undertake other important work, the Institute was faced with the necessity of either abolishing the Structural Service Committee, curtailing its activities, or of employing a paid Secretary, renting an office and assuming the cost of a paid organization.

The work of the Committee had become too great to depend entirely on voluntary service and the use of free office space and clerical assistance for its further development. The cost of such an organization if borne solely by the Institute would have been prohibitive, as the lowest estimate of expense was about $12,000 per year, and yet, on the other hand, it seemed unthinkable that the splendid work done by the Structural Service Committee should be abandoned, or appreciably curtailed.

Some two years previous to the time when this serious financial question presented itself, a meeting of advertisers of building products had been called by the Institute to meet at Indianapolis to discuss problems of advertising with an idea of conserving for the benefit of the building public, some of the waste attendant upon misdirected advertising; to standardize the size of advertising matter to make it more suitable for filing; to encourage the use of the Institute's filing classification numbers and to make advertising to architects of greater informative and technical value.

A discussion of common problems at this conference showed a fertile field for coöperation between architects and advertisers, and the action of the conference resulted in the appointment of Joint Committees to confer on some of the suggestions presented. A committee of the producers was also appointed to work out the details of a permanent organization through which a definite contact could be established with the American Institute of Architects, capable of working out common problems for the common good. This temporary organization was made permanent later, at the time of the Chicago Convention in 1922, and instruction given that a Constitution and By-Laws be developed for ratification by the Institute.

As the acquaintance between producers and architects grew, architects were more and more frequently asked to criticize the form and character of advertising proposed to be sent out. In this, the producers were only accepting a coöperation which had been offered them by the architects at Indianapolis and Chicago.

When the time came when it was necessary for the Institute either to abandon the work of the Structural Service Committee or develop some means of carrying on the work, the suggestion was made that a permanent department be set up in the Institute, not only to handle the routine of the Structural Service Committee and furnish material for the Structural Service Department of the JOURNAL, but also to arrange for group criticism by architects of the advertising literature proposed to be sent out by the producers and further, to supply headquarters and do the secretarial work for the Producers' Research Council—the affiliated organization of the manufacturers.

The Producers' Research Council, on their part, agreed to pay for the privilege of this criticism, permanent headquarters and clerical service, a sufficient sum so that the financial burden on the Institute or the JOURNAL, for the maintenance of the Scientific Research Department, would be no greater than it had been in previous years for the support of the Structural Service Committee.

All funds supplied by the producers are paid into the Treasury of the Institute and disbursed by the Treasurer, thus safe-guarding the Institute against any obligations beyond Budget appropriations.

The Constitution, By-Laws and Regulations as to membership of the Producers Council were submitted to and approved by the Board of Directors of the Institute, and the Board of Directors is vested with authority to correct any abuses that may develop as a result of this new affiliation, either on the part of the Institute or of the Producers' Research Council.

Because of the function of this new department of the Institute in setting up contacts with and collating information from national and other accredited research and investigational committees and organizations, it was called the Scientific Research Department.

This is, in a way, a misnomer, as the new department has neither funds, organization or facilities for conducting research work itself, but rather is a central clearing house for scientific and technical information pertaining to building materials, methods and devices as developed through tests and experiments in accredited laboratories and testing bureaus throughout the United States.

This department puts an inquirer in touch with sources of reliable information or furnishes this information from its voluminous files, but in no cases recommends, approves

or argues the use of any material. This decision must obviously be left to the judgment of the inquirer.

I have written so far principally about the causes that led up to the creation of the Scientific Research Department. The organization of the department is as follows: It has a Director, Mr. N. Max Dunning, appointed by the President, and a paid staff consisting of a Technical Secretary, Mr. LeRoy E. Kern, necessary clerical service and permanent headquarters at 19 West 44th Street, New York City.

The Director of the Scientific Research Department is also Chairman of the Structural Service Committee. The Technical Secretary is Secretary of the same committee. The Structural Service Committee is what may be called the Active or Working Arm of the Scientific Research Department. An Advisory Council, consisting of Mr. Grosvenor Atterbury, Mr. Stephen Voorhees and Mr. Sullivan W. Jones, act as consultants and advisors in connection with the work of the Structural Service Committee.

The Scientific Research Department performs the following definite functions:

a. Directs the activities of the Structural Service Committee; digests the recommendations of this committee and transmits them to the Board of Directors of the Institute for approval.
b. Furnishes scientific and technical information and digests of reports to the JOURNAL for its Structural Service Department.
c. Furnishes to the members of the Institute, or others making inquiry, reliable sources of information pertaining to building materials, methods or devices.
d. Furnishes to members, or others seeking information, the "Standard Classification for Filing"—and assigns to producers of materials the correct filing number to be printed on their advertising literature.
e. Arranges for producers' group criticism of their advertising literature in order that this literature may be presented in form, manner and substance, in a way that will make it most useful to the architect—and by the same token most effective to the advertiser.

The operation of the department in these major activities is as follows:

The Director, Technical Secretary and Advisory Council pass on the appropriateness of all appointments made for representation of the Institute, through the Structural Service Committee or otherwise, on national or other accredited committees for investigation, standardization or research work and make recommendations to the President of the Institute for such appointments as they deem worthy.

The Institute is constantly being asked to be represented on such committees, but the Board has very properly made a recent ruling, that the Institute will only participate where the specialized training and experience of the architect particularly fits him to be of constructive value.

The process is this: If the Institute is asked to be represented on some national research committee, the matter is first presented to the Advisory Council, then to the Director, then to the President of the Institute, with either a favorable or adverse recommendation for the appointment of a member of the Structural Service Committee to represent the Institute.

When any committee on which the Institute is represented makes a report of findings or recommendations, the report is first digested by the Secretary, then referred to the Advisory Council and unless the opinion of the Council is unanimous, is referred to members of the Structural Service Committee for referendum vote. If the Structural Service Committee approves of the adoption of a report, it is then submitted by the Director to the Board of Directors of the Institute for approval by the Institute. No report or recommendation carries the approval of the Institute, except by action of the Board.

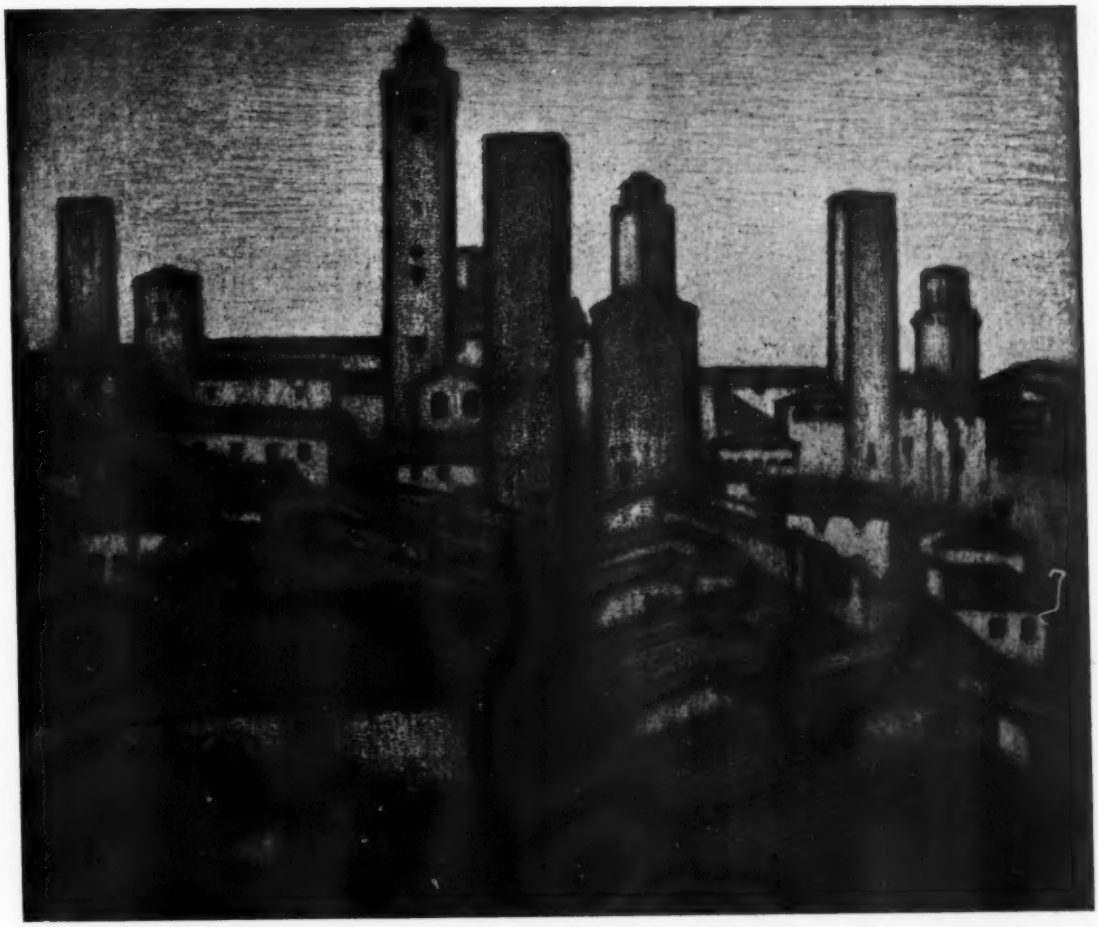
The service for which the producer pays is related solely to advertising and routine secretarial work connected with their organization.

The producer under this arrangement is privileged to consult with the Technical Secretary on the most advantageous forms of advertising to architects and to submit his advertising literature to group criticism of architects arranged for by the Technical Secretary. This criticism gives the advertiser the benefit of the point of view of architects to whom, as a profession, the advertising is directed, and is, of course, of great value as it enables the advertiser to confine his literature to those facts, and technical data which it is necessary for the architect to know in order to use a material properly and to eliminate from his advertising matter, irrelevant statements, exaggerated claims and extravagant cost of presentation, which accomplishes no useful purpose and greatly increases the cost of advertised materials to the purchasing public.

The architects are directly interested in advertising first: because as the purchasing agents of the public we are interested in eliminating wasteful practices; second, as progressive men, we are exactly as anxious to know of new materials, methods and devices and their proper uses as the manufacturers of these products are to have us know; third, we are interested in having advertising presented in such a way that it can be easily and effectively filed for reference and that it contains the necessary technical and scientific information for its intelligent and proper use; and fourth, it is our client's money that is paying for the advertising and our own time that is being used in reading it and we are directly interested in seeing that neither are wasted.

The activities of the Scientific Research Department during the last year, in rendering definite service to the producers, is sufficient evidence that the producers appreciate the value of this service and are taking serious advantage of it. Hardly a day has passed that the Department has not been consulted by some one about his advertising to architects. During the year, advertising literature has been examined and criticized for fifteen individual members, and consultations on advertising subjects other than literature for nineteen. The use which is being made of the Department by the producers shows that the money they are contributing to its maintenance is not disproportionate.

(*Continued on page* 141)



Nine Etchings

CELESTINO-CELESTINI

San Gemignano

Subiaco
Celestino-Celestini

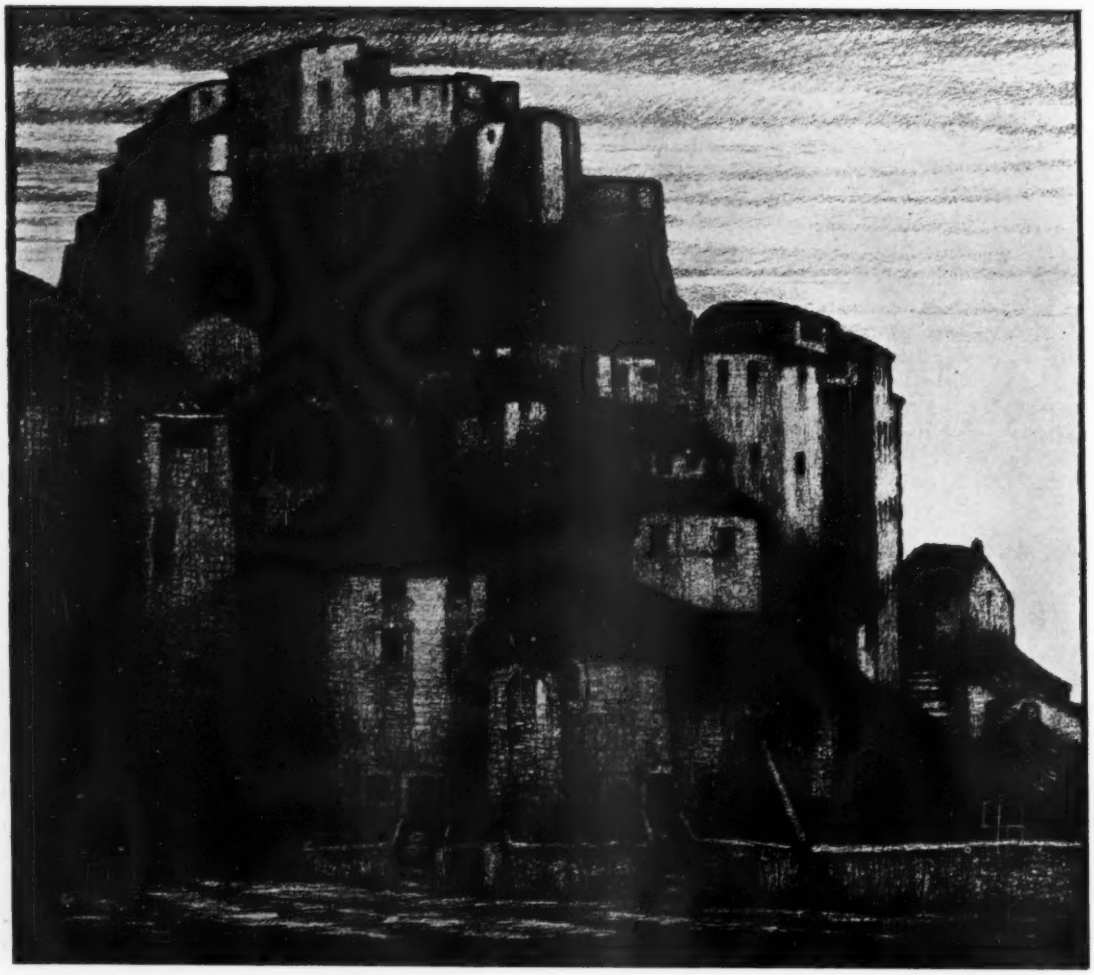
San Gemignano
Celestino-Celestini

A Wine Merchant's House
Celestino-Celestini

A Cloister of the Convent of San Francesco—Assisi
Celestino-Celestini

Fisherman's House Near Lake Trasimeno
Celestino-Celestini

A Square in San Gemignano
Celestino-Celestini



GROUP OF HOUSES AND THE CASTLE—SUBIACO
Celestino-Celestini

Scientific Research Department

(*Continued from page* 132)

The personnel of the membership of the Producers' Research Council is best proof of the high intention of these individuals and concerns. They stand as leaders in quality of product and reputation and represent a group which believes that the best advertising of a product is that which secures its intelligent and appropriate use rather than the kind that artificially forces a use disregarding these qualifications.

It is safe to say that had this not been the case, they would neither have desired nor could they have obtained affiliation with the Institute.

The Scientific Research Department is active in other ways. From six to eight inquiries from manufacturers are received daily asking for the proper file number of our Standard Filing Classification—to put on their literature—this means time saved for the architect. From the inquiries received from architects, it is estimated that between two and three thousand have adopted the Standard Classification for Filing.

In all of our relations with producers; in our criticism of advertising; in our efforts to increase efficiency in the office filing of advertising matter and in other ways, it must be constantly borne in mind that the Institute or any of its staff do not in any way, shape or manner recommend or approve any material, method or device, or lend any weight for its use as against any other. We are not interested in increasing the sale of any products, but only in aiding the architect intelligently to choose and use them.

The work of the Structural Service Committee has grown to large proportions and it is not necessary here to catalogue all of the important activities of this committee—suffice it to say that participation of the Institute is sought on many important committees of the Department of Commerce and other departments of the Government, and also on most of the great national committees carrying on research, standardization or simplification investigations relating to building materials or products.

The Scientifice Research Department with its Technical Secretary, Ex-officio Secretary of the Structural Service Committee, is able to conduct the affairs of this important committee in an expeditious and orderly manner. The counsel of the Institute in important affairs is more and more being sought and its influence for good in the construction industry is being greatly extended.

The Scientific Research Department has been in operation less than two years, and yet many tangible benefits attributable to its work are evident. The American Institute of Architects is looked upon by certain departments of the Government as best representing the consumer interest in construction matters.

The quality of advertising is undeniably improving, and the use of the Standard Filing System is becoming more general; wasteful and useless advertising literature is passing from our desk to the waste paper basket less frequently; the value of architectural service is becoming better understood, and the word "Consult your architect" is going out to millions in a spirit of reciprocity, probably, on the part of our producer friends.

The Educational Committee of the Producers is preparing for the use of the Institute or its Chapters—educational talks, lantern slides and movies showing the processes of manufacture of a number of basic industries—without any advertising reference to individual products. These representations will be highly interesting and instructive.

This same committee proposes to issue a bulletin to be sent out either by the JOURNAL or by the Scientific Research Department, advising architects of erstwhile standard products whose manufacture has been discontinued. Old forms and methods are continually being abandoned and new forms substituted.

The producers place at the disposal of the Scientific Research Department the results of experiments and tests made in the laboratories of the great industrial concerns they represent.

They have further offered to the Institute the friendly business counsel of their members in helping us to solve some of our serious business problems, a coöperation, if accepted, that may prove to be of inestimable value.

I have so far confined myself to tangible things. The greatest benefit to the Institute and to the architectural profession through the activities of the Structural Service Committee and the Producers Council affiliation will be intangible.

In the one direction we are expanding our usefulness and importance and extending our sphere of influence to the great benefit of the construction industry and the clients whom we serve—the public.

In the other direction we have formed an affiliation with an important group of men and have set up a sympathetic relationship with these men in industry, who now understand probably for the first time the aims, ideals and objectives of the American Institute of Architects, and appreciate probably more than they ever did before the value of architectural counsel and service as applied to building. The interest of these men in the Institute and in intelligent architectural practice cannot help—it seems to me—but be reflected in a progressive improvement in the conditions that surround the practice of architecture.

As stated in the beginning, we are prone to criticize new and untried relationships and there can be no argument that any relationship that lowered the professional standing of the Institute, that lowered its ideals or that deflected its membership from a strict adherence to its ethical code, should not be tolerated.

Progress, however, in the science of building has been so rapid, and building enterprises have increased so enormously in size, complexity and importance that, while surrendering no single argument as to the value of the architect's training as a man of culture, artistic perception and imagination, nevertheless his responsibility to his client as a business man entrusted with the expenditure of vast sums of money—demands that he have reliable channels of information whereby he can keep abreast of the times and be reliably informed of changes that are constantly taking place in the production of

new materials, perfection of new methods and the installation of new devices.

The Scientific Research Department was organized to meet this problem and to make available to the architect, through the Structural Service Committee and its paid staff, the scientific and technical information being developed every day by laboratories, testing bureaus and engineering and industrial organizations throughout the United States. It further attempts, where such information is disseminated in the form of advertising—to exert its influence to make that advertising honest, understandable and accessible.

While some dangers may lurk in this new undertaking, as they do in every great undertaking, and while in the adjustment of old conditions to new some mistakes may and probably will be made—every known precaution has been taken to safeguard all of the interests of the Institute, and to provide methods of correction should dangers arise.

Despite the criticism that has been heard from some sources that the development of these business contacts will hurt this, that or the other of the Institute's activities, it seems only sound logic to suppose that by and large what is being done cannot help but improve the quality of the service the individual architect renders and also increase the power and influence of the Institute itself and by establishing the machinery and process of friendly coöperation enable the Institute to be of "ever-increasing service to society." N. Max Dunning.

The Architect and Preparedness

At the Civilian Conference on War Department Construction, held in Washington, 16 January last, John Lawrence Mauran, Past President of the Institute, addressed the conference as follows:

Mr. Chairman and Gentlemen: In congratulating the Hon. Secretary of War and the Assistant Secretary on their far-sighted policy of "Preparedness," I want to offer my contribution to this conference as conclusive proof of its absolute necessity.

We are all of us wont to think of the United States as being the only nation which was unprepared on the eve of entry into the World War, but as a matter of fact every peacefully inclined nation was woefully unready in all those fields of endeavor which had to do with construction, scientific research and the mobilization of experts in those lines.

Germany alone had created a war machine, built of fighting units on a firm foundation constructed by her foremost scientists during the years of patient preparation for "der Tag." But when the General Staff took full command, they committed the egregious blunder of dismissing the experts in every branch except the purely military, and so, while the Allies were painfully and painstakingly building up this neglected branch of the service, Germany's effectiveness in that respect was constantly declining.

Well-informed students of this titanic struggle lay great stress on this factor as swaying the balance in favor of the Allies.

As President of the American Institute of Architects, I took up the question of how our confrères in England and France had rendered the technical service for which they were best fitted with the officers of the Institute in those countries, many months before the obviously inevitable hour of our declaration of war.

From England came the disheartening message: "we should indeed be fortunate if today we had in technical service one-tenth of the architects who lie in heroes' graves," while the plight of France is exemplified by the story of one of her distinguished architects—a Prix de Rome man—who obeyed the one, always existing, order for mobilizing and joined the colors of the regiment in which he had had his early enforced military training. One week in the trenches and this misplaced potential force was relegated to the light service his strength permitted, of water carrier at Staff Headquarters. By chance, his duties brought him into the room just at the dramatic moment when the Chief of Staff had given way to despair over his crying need of someone to make a contour map of the terrain. Springing forward, our poilu saluted and offered his services, and to the astonished Chief made known his identity. His work was a masterpiece, and you may be sure that from that moment he served his country in the field that served her best.

To focus these early studies of how members of our profession could most effectively contribute to the winning of the war, a Committee on Preparedness of the Institute coördinated every suggestion of value and we felt that acceptance of our offers, made to the President and to the War and Navy Departments, was certain in view of the concrete character of the services tabulated.

To conserve, for use in planning cantonments, hospitals, housing, temporary and permanent arsenals, factories and warehouses, from the blind operation of the draft, the profession was carefully card-catalogued to render selection of personnel for each field of activity accurate and expeditious.

But what happened to all these well-laid plans? Why, just what was bound to occur when the responsible powers are completely absorbed in the execution of their job as they had been taught to see it. They were too busy *building* cantonments even to grant a hearing on *how* the architects could help and thus lighten their burden. It was a natural condition, however heartbreaking, an inevitable condition when we remember that, while engineering is part of the curriculum at West Point and Annapolis, there is no course in architecture and, therefore, it would be unreasonable to expect that these engineer-officers should have any other conception than the rank and file of laymen of the architect's functions; which is, in brief, a "beautifier." Even in the slowly growing understanding that landscape architects and so-called city planners do create "practical" *plans*, the *fact* is yet to be learned that no descriptive adjective need precede the word "planner" and that all architects worthy of the name, whether or not they specialize in any given branch, are *"planners"* first, last and all the time.

It is not to be wondered at that the first cantonment planned went no further than to provide an unrelated group of barracks and mess halls, nor that these bar-

racks were nothing more than an arithmetical expansion of a primitive shelter for the temporary occupancy of ten men. Thus, for one hundred men it would be ten times as long and for two hundred and fifty, twenty-five times as long, but without a visualization of attendant inconvenience and inadequacy of air supply, which would have jeopardized the health and even the lives of our men in training.

On learning of this state of affairs, I hurried to Washington, only to get the "busy signal" on every door, until I reached the sympathetic atmosphere of Col. W. A. Starrett's office, at the Council of National Defense. At that time he was an architect, and quick to grasp the seriousness of the situation and the difficulties to be faced in overcoming it, he took me to Mr. Frank A. Scott, the quick-thinking and prompt-acting head of the Munitions Board.

Grasping at once the full significance of the menace confronting our men, he gladly accepted our offer to assemble at once a group of "planners," and he undertook to make the result of their labors available to the War Department.

He had the key to the back door, gentlemen, and it was through that same back door that we carried into successful execution the two-story barrack and the several cantonment grouping plans.

But don't jump to the conclusion that France was doing "up to the minute" work on kindred lines—far from it, as Mr. Charles Butler of New York discovered when he went to Paris soon after the Germans entered Belgium, to offer his hospital experience to the country where he had completed his architectural education. Even after he had discovered the astonishing fact that the French Army was building base and field hospitals from the plans used in 1870, he could find no one who was not too busy to listen to his proffer of assistance, until one day he encountered a life-saver in the optimistic figure of Mr. George Washington Wopp, a friendly American dancing teacher, who seemed to hold an open sesame even to the sanctum sanctorum of officialdom. After hearing Butler's tale of woe, he said: "Come with me and we'll soon change all that." And before his astonished eyes he marched through anteroom after anteroom, by guard after guard, who saluted as he passed, up to the door of the Secretary of War, which he flung open and strode in, to be greeted by the Secretary of War with a suave "And what may I do for you, Mr. Wopp?" He let Butler disclose the astounding facts, whereupon the Secretary exclaimed: *"Mon Dieu, ca n'est pas possible"* and, when the proof was produced, he placed Mr. Butler in full charge of hospital planning.

Fresh from this invaluable experience, Butler hastened back to America the moment we entered the conflict, and again found every door closed and locked and, just because I happened to be President of the Institute, instead of a George Washington Wopp, nothing could be done to utilize for us the expert service rendered France on the hospitalization in this country. Much later, Mr. Butler was put in charge of our overseas hospitals.

We *did* serve the Bureau of Yards and Docks in the construction of permanent buildings to the value of several million dollars, with a speed and character of service which won the official thanks of the Navy Department. We *did* respond to a hurry call from the Signal Corps to furnish personnel of varying qualifications, by exceeding the quota of 500 asked for within a matter of hours rather than days, through the efficiency of our card catalogue and the unremitting efforts of Chapter officers. We *did* accomplish the unthinkable in persisting in the work of recruiting a camouflage battalion under Major Evarts Tracy, in the face of weekly replies to our offer of service from the War Department—"thanking you again for your offer, you are informed that the A. E. F. will do no camouflage work, as the French will do all camouflaging for us," so that when Gen. Pershing cabled for a camouflage battalion ours was in camp in Washington and sailed in a few days under the command of our own Major Tracy.

And here let me state that this corps not only did brilliant work, but it furnished a highly efficient staff of instructors in the art and long before the Armistice we were doing camouflaging for the *French*.

All these things we *did* do, but they were all done as I've tried to show you by a constant uphill fight against an incessant barrage of opposition—an opposition all the more discouraging because, in our hearts, we knew it would melt like a Spring snow in the sunlight of an understanding of our qualifications and our patriotic motives, which the longed-for heart-to-heart talk would insure.

And so you can well understand how deep is my interest, and how profound my gratitude, that the far-sighted policy, betokened by the establishment of an enduring and permanent liason between the War Department and the civilian organizations of experts in planning and construction promises immunity from the curse of unpreparedness, should the evil hour ever strike again.

Institute Business

Nominations of Officers and Directors

The offices about to become vacant are those of President, First Vice-President, Second Vice-President, Secretary, Treasurer; also those of three Directors whose terms expire. These Directors are William Emerson, of the First District; Benjamin Wistar Morris, of the Second District; and William L. Steele, of the Sixth District.

The three Districts for which Directors are to be elected under the Regional Plan are as follows:

Districts	States
No. 1.	Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.
No. 2.	New York, Porto Rico, Virgin Isles.
No. 6.	North Dakota, South Dakota, Minnesota, Wisconsin, Iowa, Nebraska, Kansas, Missouri.

The following members of the Institute have nominated Abram Garfield, of Cleveland, for the office of First Vice-President:

John Lawrence Mauran, Ernest J. Russell, Louis LaBeaume, Benjamin W. Morris, E. C. Klipstein, Harry J. Williams, Harry I. Schenck, Robert R. Reeves, Wilfred A.

Paine, W. R. McCornack, F. R. Walker, Charles Morris, J. M. Hamilton, H. E. Weeks, Charles Schneider, of the ST. LOUIS, DAYTON, COLUMBUS, CLEVELAND and NEW YORK CHAPTERS.

The following members of the Institute have nominated William L. Steele, of Sioux City, Iowa, for the office of First Vice-President:

Harry Lawrie, Alan McDonald, Mark M. Levings, Frederick S. Stott, N. R. Brigham, Charles A. Carr, J. D. Sandham, John McDonald, F. A. Henninger, Hiram A. Salisbury, Frederick W. Clarke, Edwin B. Clarke, Charles W. Steinbaugh, Thomas R. Kimball, Louis W. Smetana, J. Chris Jensen, Laurence H. Fowler, of the NEBRASKA, IOWA and BALTIMORE CHAPTERS.

Delos H. Smith, Horace W. Peaslee, Frederick A. Kendall, Charles H. Stratton, F. W. Southworth, Louis Justement, William Partridge, A. Burch Fitz Simons, Julius Wenig, Wm. I. Deming, Wolcott Clarke Waggaman, Joseph Younger, Frank Upman, Francis P. Sullivan, Victor Mindeleff, J. Wilmer Smith, of the WASHINGTON and BOSTON CHAPTERS.

The following members of the Institute have nominated J. Monroe Hewlett, of New York City, for Director to represent the Second District:

Robert D. Kohn, Frank E. Vitolo, Benjamin Wistar Morris, Louis Ayres, Donn Barber, Chester H. Aldrich, H. S. Waterbury, Carl F. Grieshaber, H. Van Buren Magonigle, Jerome R. Allen, Charles S. Peabody, C. C. Wendehack, Clarence S. Stein, Frank Goodwillie, William Edgar Moran, Charles Butler, George A. Chapman, T. E. Snook, Frederick W. Monckmeyer, R. H. Bryson, Frank H. Quinby, John W. Boylston, T. E. Snook, Jr., H. C. Bowman, Arthur R. Koch, Wm. H. Gompert, of the NEW YORK, BROOKLYN, NEW JERSEY and MINNESOTA CHAPTERS.

The following members of the Institute have nominated Goldwin Goldsmith, of Lawrence, Kansas, for Director to represent the Sixth District:

Harry Lawrie, Alan McDonald, Mark M. Levings, Frederick S. Stott, N. R. Brigham, Charles A. Carr, J. D. Sandham, John McDonald, F. A. Henninger, Hiram A. Salisbury, Frederick W. Clarke, Edwin B. Clarke, Charles W. Steinbaugh, Thomas R. Kimball, Louis W. Smetana, J. Chris Jensen, Ralph E. Scamell, of the NEBRASKA, IOWA and KANSAS CHAPTERS.

New Members Elected

As of February, 1925

ALABAMA: Jackson C. Halstead, *Birmingham;* BALTIMORE: George S. Childs; BOSTON: Francois A. Rousseau, *New Bedford;* CLEVELAND: Herbert B. Beidler, *Cleveland;* Marcus Gilbert Miller, *Girard;* NORTH TEXAS: Joseph R. Pelich, *Fort Worth;* RHODE ISLAND: Arthur Noyes Sheldon, *Providence;* SAN FRANCISCO: Samuel Lightner Hyman; SOUTH TEXAS: Charles Lowman Browne, *Houston;* SOUTHERN CALIFORNIA: Charles F. Brunckhorst, *Glendale;* SOUTHERN PENNSYLVANIA: James Andrew Royer, *York;* WASHINGTON, D. C.: Roy L. Olson; WISCONSIN: Armin C. Frank, *Milwaukee.*

As of March, 1925

CENTRAL ILLINOIS: F. E. Berger, George Erwin Ramey, *Champaign;* CENTRAL NEW YORK: Charles Storrs Barrows, *Rochester;* CHICAGO: Harry Howe Bentley, *Evanston;* Wellington Jarvis Schaefer, *Hinsdale;* CLEVELAND: Carl Cameron Briggs, Edward G. Conrad, Harry D. Hughes, John Hartzell Samuels; CONNECTICUT: Leonard Asheim, *Bridgeport;* COLUMBUS: Louis Andre Lamoreux, *Mansfield;* GEORGIA: George Harwell Bond, *Atlanta;* INDIANA: William C. McGuire, Wilbur B. Shook, *Indianapolis;* KANSAS: Frank Clinton Squires, *Topeka;* MINNESOTA: Louis Bonyton Bersback, *Minneapolis;* NEW YORK: Maxwell Kimball, Francis Laurie S. Mayers, Hardie Phillip, Melvin Pratt Spalding, *New York City;* Edward Milton Urband, *South Orange, N. J.;* PITTSBURGH: Edward B. Franzheim, *Wheeling, W. Va.;* WASHINGTON STATE: Charles Addison Haynes, *Aberdeen;* WEST TEXAS: Harvey Partridge Smith, *San Antonio.*

Producers' Research Council

The annual meeting and election of officers of The Producers' Research Council, affiliated with The American Institute of Architects, will be held at the Hotel Roosevelt, New York City, on Monday, 20 April, at 10:00 o'clock. All members of the Institute are cordially invited to be present at the meeting, so that they may become better informed as to the aims and objects of the Council.

The Regional Planning Congress

Our readers are reminded that the International Congress on Town, City and Regional Planning to be held in New York City, 20 to 25 April.

The exhibits of city planning material will be shown at the Hotel Pennsylvania and also at the Grand Central Palace (where the Institute Convention will be held), the latter exhibit being under the auspices of the Institute and the Architectural League of New York.

WALTER P. MARSHALL announces the removal of his office to 307 Realty Building, Savannah, Ga.

ARTHUR H. BUCKLEY and COURTLANDT VAN BRUNT have formed a partnership for the practice of architecture, under the firm name of Buckley & Van Brunt, with offices at 823 Gloyd Building, Kansas City, Mo.

ARTHUR WOLTERSDORF has opened his new offices at 718 London Guarantee and Accident Building, Chicago, Ill.

STANLEY & SCHEIBEL announce the removal of their offices at 1301 Realty Bldg., Youngstown, Ohio.

The Seventeen Traditional Abominations

Not a few recriminations seem nowadays forthcoming on many subjects of controversy, architectural and lay; we reprint from that very interesting publication, *Lutheran Church Art,* the very explicit list of its ecclesiastical aversions:

1. A RETIRING TOWER, pushed back into the nave of the church, had its origin some years ago, when an architect designed a church 16 feet too long for the lot. To remedy matters, the tower was crowded back into the nave. Such scrunched back towers have been imitated by stupid designers ever since. Nothing is more hideous—and it robs the church of several rows of pews besides.

2. CORNER TOWERS: The proper place for a man's head is between his shoulders, and the proper place for a tower is on the main axis of the nave, the tower projecting its full depth away from the building. A corner tower means a lop-sided composition, ugly from any angle.

3. HIGH BASEMENTS: The proper place for a basement is in the ground, and not half-in-and-half-out. A basement high out of the ground means a long flight of steps up to the church's main doorway, and huge basement windows. Avoid these things.

4. BIG WINDOWS in a small church are as much of a caricature as a man with eyes three inches in diameter and a mouth eight inches wide. Small windows, high above the floor, give more effective lighting than big windows with sills within three feet of the floor.

5. DOWN IN THE PIT: A basement, at best, is a hole in the ground. Fortunately several States have passed laws making it a misdemeanor to imprison school or Sunday-school children in a basement. A finished basement eats up from 20 per cent to 25 per cent of your building fund. Eliminate your basement entirely, and use the money to build a low wing, extending at right angles to the chancel.

6. THE LONG, LONG FLIGHT of stairs up to the main entrance of many a church is psychologically forbidding in fine weather, and a crime in icy weather. Sink your basement windows into light areas, and thus gain an inviting entrance to the church proper.

7. A FALSE CEILING, suspended six or eight feet below the true roof line, was called "a $2,000 fake" by one who saw it. Such a ceiling soon shows lath marks and water stains. It is costly to keep painted. It creates a pocket of dead air, hard to heat in winter, and acting as a huge radiator in summer. Avoid it.

8. TOO MUCH LIGHT destroys the devotional atmosphere which all churches ought to have. Small windows, high above the floor, and electric lights of the lantern type for night use, will give the proper play of light and shade.

9. FLOOD-LIGHTING, directed on the altar, is a theatrical stunt, to be avoided. The chancel and sanctuary ought to be just a trifle shadowy, to produce the proper emotional effect.

10. SLOOPING FLOORS give you an advantage of just one-half an inch of better vision. Try it with your level and pocket rule, and be convinced. Elevating the chancel two or three steps gives the same effect, at one-tenth the cost —and is symbolically and artistically much better.

11. BUNGALOW ROOFS belong to bungalows, not to churches. "Church pitch" means a pitch a little steeper than 45 degrees. Only when we have a clerestory, with enormously high walls, dare a low-pitched roof be used.

12. OPALESCENT ANGELS AND SAINTS, in the windows, are more gaudy and theatrical than anything else. If figures are used, they should be very small, and treated in a flat, decorative manner, without any perspective whatever. Opal glass ought never to be used.

13. SHINY VARNISH AND BLACK FILLER ruin the finest of oak. To preserve its beauty, use no filler. Use a light fume or a light stain, and finish with liquid wax, rubbed with a woolen rag.

14. FOLDING DOORS, and a "Sunday-school thrown together with the auditorium" create a church that is highly unsatisfactory, and a Sunday-school that is a failure.

15. A ROUND-HOUSE SUNDAY-SCHOOL, invented in Akron, in 1866, fits our Lutheran requirements about as nicely as a skating rink would do for a college dormitory. Our Sunday-schools are departmental, and should be housed accordingly.

16. POINTED ARCHES and round arches are structural, not ornamental. They belong with brick or stone construction. In a frame building, they are as laughable as a pair of trousers patched with a piece of boiler iron.

17. QUACK ARCHITECTS: Dr. Cram declares that there are now fifty men who know how to design a church. We could name 500 quacks, who learned their methods in a carpenter shop, but who issue booklets of stock designs "free to the reverend clergy," and who advertise as "specialists in ecclesiastical design." Avoid all catalogue men, whether they be architects, glass men, organ builders, ecclesiastical furnishers, vestment makers, or what not. Have your work designed by a reliable craftsman. If you don't know the names of such men, write us.

OTHER ABOMINATIONS: There are forty other proverbial abominations in church building. But if you avoid these seventeen, you will have made a good start. Some day we will list the remaining ones.

Sins of Architects

"The Seven Deadly Sins in Church Architecture is the attention-commanding subject of a long article published recently in a prominent religious weekly—the *Baptist.* We note that the author mentions the sin against children in placing them in the basement of the church; the uncomfortable pew which 'mortifies the flesh;' the lack of ventilation, and the 'vast expanse of shining brass organ pipes across the front of the church.' It is interesting to note in connection with the last mentioned that the writer says that, whereas in Old Testament times they worshipped the golden calf, they bow down today before the golden pipes, and he asserts that the glare of these pipes is responsible for a great deal of drowsiness in church and that they usurp space which might be occupied by some window or other decoration 'with a real religious value.' As to this, there can be honest difference of opinion, and we will not involve ourselves in an argument about a question of art and architecture on which our thoughts are of very little weight.

"But the writer of the article for this church paper has omitted a sin which seems to us deadlier than all the others, even though he expresses the belief that the seven he has mentioned are due to the fact that 'Satan must have spent a good deal of time in designing and constructing churches.' We need not mention the sin we have in mind, for every reader of *The Diapason* will guess it

right away. Satan must be spending a considerable part of his time designing the fearfully and wonderfully proportioned organ chambers which confront the organ builder almost everywhere he turns. (It is a comfort and satisfaction to know where to place the blame.) It is no exaggeration at all to say that because of the lack of intelligence that prevents setting aside space for organs which is adequate and gives proper vent for the sound of the instrument, probably 25 per cent of the expenditure of American churches for their organs is wasted. When you have brought to your attention the lack of effectiveness in many instances of a very large and complete instrument, purchased at heavy cost, and on the other hand, find a seven-stop instrument, carefully and advantageously placed, which sounds like the average one of thirty stops, you can realize what architects have done to the organ builders and organ buyers by a lack of foresight or planning which often is nothing short of sheer stupidity. The glare of the shining brass pipes fades into nothingness as a deadly sin alongside some glaring cases which we have in mind.

"Of course, there are architects who know better. These men consult organ builders when they prepare plans for an edifice, and realize that this is as necessary as to consult the steamfitter on the amount of radiation and the structural engineer as to the building supports. Perhaps if the proper persons keep drumming the facts into the ears of the men who design buildings all will begin to see the wisdom of this plan, and then we may hope for the eradication of this greatest of deadly sins in church architecture."—*The Diapason.*

Expositions

"Own Your Own Home" Expositions will be held this spring in New York, Chicago, Philadelphia and Boston. The Architectural and Building Material Committees, after inspecting many designs, have selected plans for four houses, one to be erected on the floor of each exhibition. The front elevations will be shown completely finished, while the remainder of the houses will be left in a state of partial construction, thus revealing to exhibition visitors the modern equipment, materials and building methods employed in domestic construction work. A number of Institute members are taking an active part in the arrangements for these Expositions.

The Chicago Exposition will have a four-room house, designed for the Architects' Small House Service Bureau and selected by Mr. Herrick Hammond, of the CHICAGO CHAPTER. A five-room house has been designed for the New York Exposition by Mr. Arthur C. Holden. Mr. James F. Talbutt, of Philadelphia, assisted in the selection of a twin house for the Exposition in that city. Three Institute members, Frederick C. Backus, William C. Turkey, of Bacon & Turkey, and Aaron Riley Merritt, have collaborated on a house for the Buffalo Exposition.

HEINTZ, REID & ADLER, 1330 Candler Building, Atlanta, Ga., have opened a branch office at Tampa, Fla., in charge of Mr. Warren C. Powell, Resident Architect State of Florida, and will be temporarily located in the Bank of Commerce Building, Tampa.

From Our Bookshelf

The Architect and the Law

It has been said that, nowadays, an architect needs to be fifty per cent lawyer. If that is true then at least half the profession will be interested in the recently published book[1] by Clinton H. Blake, Jr. This follows fairly hard upon the heels of his earlier offering, *The Law of Architecture and Building* and between them one must almost conclude that at least this lawyer would qualify as fifty per cent architect.

Out of an evidently full experience he lays clearly before his reader the many legal pitfalls that beset the practicing architect and concludes with a category of some fifty "don'ts," or rather, to be exact, forty-nine "don'ts" and one "do," which one might well, as he suggests, be adopted as the watchword of the profession, "Be definite."

The inherent difficulty is that the entire remaining fifty per cent of the modern architect, that in which lies the artist, stands at bay, with dagger drawn, against any such intrusion of his æsthetic precincts.

An architect boasted to me, not so very long ago, that a client had been pestering him to send in his final bill but he never bothered himself about routine office matters of that sort and never could seem to remember to do it. He would some day. How strange that imagination should so definitely limit the field in which it is willing to play. Is it that the æsthetic imagination, as a creative force, is purely selfish and not interested to exercise itself about matters of concern to others? A book like this would certainly give such a mind something it might think about to advantage if it only would.

Interesting cases of his own practice illustrate a text written in an easy colloquial style, the natural result of a book based largely upon a series of articles written originally for an architectural magazine. Yet the book is, of course, orderly in arrangement and serviceable as a book of reference in case of trouble.

Perhaps it is only natural that the author should be impressed with the desirability of securing competent legal advice, not only when trouble has occurred, but on many indicated occasions when the foundations of future trouble are likely to be laid. He hints somewhere in the book that it is as illogical for the architect to be his own lawyer as for the lawyer to be his own architect. And that is an argument his architect readers must perforce accept.

In reading the discussion of the form of contract between owner and contractor one may perhaps gain an impression of criticism of the Standard Contract Forms of the American Institute of Architects. Those particularly familiar with the documents may feel that some of the suggestions for improvement are rather too finely drawn. Regardless of these refining amendments recognition is freely given to the virtues of the Standard Documents of the Institute and to the marked advance in sound contract procedure that they represent.

[1] *The Architect's Law Manual.* By Clinton H. Blake, Jr. Pencil Points Press, Inc., New York. 1924.

FROM OUR BOOK SHELF

It is probably reasonable that a lawyer should think primarily in terms of an individual client, and advise that, since the standard forms are capable of improvement an architect would do best for his own interests by developing his own contract form, with proper legal advice. Perhaps some will join the writer of this review in feeling that there is a definite value to the architect in a good standing form, due to the familiarity with it that contractors have acquired, that does not pertain to any individual form however precise and perfected it may be; and that his own protection is enhanced by the development of definite standards of practice that can only be fostered by a standard form in general use. This, of course, could not exist if the principle of individual forms were adopted, and probably Mr. Blake would agree that the greatest good to the greatest number would be obtained through universal use of a standard form as near perfect as the Institute form is admitted to be.

The difficulties of the architect's relationship to his client from the early days of preliminary sketches, through the more exact period of contract drawings, to the most treacherous and troublesome days of construction and its supervision, all these are discussed with a very keen understanding of the architect's professional problems. Out of the stress of some architects' misfortunes has come a fund of valuable counsel for the benefit of their fellow practitioners. No budding architect can afford to disregard this opportunity to set himself on his guard, and few architects in the bloom of an active practice are so wise in the legal aspects of their profession as to be incapable of benefitting from this analysis of their problems.

The practice of the profession is certainly not growing any less complicated as the years pass. The profession should be grateful for such opportunities as this to profit by the experience of others, if such a thing really be conceivable.

WILLIAM STANLEY PARKER.

Houses for the Well-to-Do

It is hardly to be disputed, I think, that interest in architecture in the United States is rising fast. The surest indication of this is the willingness of publishers to keep on putting out ever more and more books destined for popular reading. Likewise the amount of newspaper space devoted to small houses, which, ever since the JOURNAL set the war housing movement going in a manner which has constantly accelerated its progress, is amazing. It is all to the good, not only socially and civically, but for architects and architecture.

One of the last books of the kind[1] to which I have referred deals almost wholly with homes for the more fortunate class of our citizens. But it is, after all, a pretty comprehensive study of a cross-section of architecture which furnishes architects with many commissions and affords them an opportunity for being a little more elaborate, extravagant, and even fastidious than is usually the case in the matter of those refinements which are their pleasure and their delight. Here is assembled in a manner that springs from the wish to meet the popular and not the purely architectural interest, the work of some sixty American architects and of some dozen collaborating artists. As to the choice of subjects there is much to be said, of course, for we have our own prejudices and predilections in these matters, but the point is that the author professes frankly to be dealing not with architecture but with æsthetics, a difference which she at least believes to lie in her faith that most books by architects do not interest the laymen because the mind of the architect writer is too befogged by his grasp of technique and detail. He cannot paint in broad strokes and commonplace high lights.

The statement is no doubt pretty true, and whatever differences of opinion there may be as to the right of this or that house by this or that architect to be included in a work of this kind, or why Mr. Pope has so many and Mr. Platt less, or *vice versa* with some others, architects are like to find the book interesting because, although it is a little ponderous to hold, it offers a compact grouping of designs and provides a base for study and comparison, not only in the use of precedent and in the speed with which ideas travel in so large a country, but in the influence of the processes of growth and change upon this class of domestic architecture.

As to the "Portraits"[2] of the work of Messrs. Delano & Aldrich, one is of course at once intrigued by the title. It is not usual to refer to drawings of architectural subjects as "portraits" and one feels instinctively that here is some affectation. It is difficult, indeed, to escape from the simple and the obvious, when one seeks a title, but whether or no the word, used in this sense, is to make its entrance into our language in this manner (a possibility we must doubt) the fact is that the work comprises a series of some sixty drawings by Mr. Chester B. Price, illustrating the work of Messrs. Delano & Aldrich in that field of domestic architecture suggested by the title of the review. And the drawings are not only well done, and of exceeding interest in many cases, but some of them positively sing with light and color, due, in the case of reproduction, to a very beautiful quality obtained. And this is so rare that one cannot escape being impressed with it as the pages of the book are turned. Certainly no more distinguished presentation of the work of architects has ever come from the American press. Mr. Cortissoz has contributed a foreword which will be enjoyed by those who admire his writing.

S. I. R.

From the Human Aspect

The good old "Five-Foot Bookshelf" has got to grow about three more inches!

We remember some years ago, having owned a delightful little book, called *The Five Sins of the Architect,* by one Solomon Gargoyle (which was doubtless the trade name of our friend Magonigle in some previous incarnation). This little book was loaned to a fellow practitioner, and never, alas, returned to the fold. At that time *The Five Sins* was the only representative we had ever

[1] *American Homes of Today, Their Architectural Styles, Their Environments, Their Characteristics.* By Augusta Owen Patterson. Macmillan. 1924.

[2] *Portraits of Ten Country Houses Designed by Delano & Aldrich. Drawn by Chester B. Price.* Doubleday, Page & Co. 1924.

seen of a real thoughtful Literature on the Human side of Architecture (of course, it had no illustrations).

Of late we have had *The Autobiography of an Idea* and the five papers on the "Plus or Minus Value of Precedent"—these again with no illustrations. And now there come two pleasant little books from England—hence the need for three more inches on the old family bookshelf. One is by Mr. Trystan Edwards and carries the name *Good and Bad Manners in Architecture*[1]—the other, *The Pleasures of Architecture,* is by C. and A. Williams-Ellis[2].

It appears that they are intended for the "General Public" (for all Architects are presumed to know all about good and bad manners in Architecture, as well as in everything else, and, of course, the Architect *must* enjoy the pleasures of Architecture—otherwise, he'd sell fish). Nevertheless, one may hope that many an Architect will acquire and read these two books, and perhaps lend them out, and probably never get them back. They have illustrations, of a sort, and would, we believe, be better off without them—but then the "General Public" has to be "shown" and loves to look at pictures.

Mr. Trystan Edwards, in his *Good and Bad Manners,* observes in his preface that "the heyday of Architecture will have arrived when Architecture is a theme of common talk," and he points out in very interesting and thoughtful fashion, the part the Architect may play in the moulding of this "common talk" by endeavoring to make his buildings "Polite," "Sociable," and kindly disposed toward their neighbors. He flatters not at all, the practice (largely American) indulged in by Banks and other centers of iniquity, of making buildings that seek to overpower and crush into insignificance their less "fortunate" neighbors. He says very aptly that a cat may look at a King—which does not in the least, however, permit the cat to put on regal "airs."

Mr. Edwards implies that some of our modern Architects, in composing their towering buildings in the "grand manner," seem to seek inspiration in the Beehive, forgetting entirely the human scale. He speaks of "Selfish Buildings," "Polite and Impolite Color," the "Vice of Prettiness," and so on—and urges that one should aim to have his part in the design of *streets* rather than in producing miscellanies of competing units. There is one very interesting illustration showing the *only* building that John Ruskin is known to have designed and built. This building, correct in every way according to Mr. Ruskin's oft promulgated "laws," stands out in a quiet polite street as a most unsociable "competing unit." It should obviously have been placed in a large park with a very high wall all 'round it. One can step on the toes or jab the ribs of the unsociable human neighbor—but the impolite building has an annoying way of sticking around. There is a good argument "In Praise of Stucco" which the Portland Cement Manufacturers' Association should surely copy.

"*The Pleasures of Architecture* is in a way more or less of a sequel to, or a Post-graduate edition of, the other one. The authors remind us that 'in the seventeenth and eighteenth centuries a gentleman with any pretensions to good taste was *naturally* an amateur, among the other Arts, of Architecture, and his eye must be able to criticize the disposition of the five orders as easily as his ear that of ten feet of the heroic couplet.' The following very appropriate 'Questionnaire' is suggested as a guide for judging the pleasures to be afforded by buildings:

"(1) Do you fulfil your function as a house, or a shop, or a Church or what not, adequately and with a minimum of friction?

"(2) Are you, or were you for a reasonable period, structurally efficient so that your doors and windows shut properly and you kept out the weather?

"(3) Do you seem beautiful to me, or, if not, did you at any rate seem beautiful—not merely correct and expensive—to those who built you?

"(4) Have you got a general Architectural theme which you try to express?

"(5) Are you a good neighbor so that any buildings there may be near you gain rather than lose in beauty or seemliness by your existence?

"(Candidates for admiration need not necessarily pass in all five Questions)."

The authors inform the gentle reader that most all GREAT Architects have been practically "inarticulate" in all other things—that the architect is often very much of a "nut" and therefore likely to be a lovable, kindly soul—and that Mr. Ruskin was not altogether all he has been cracked up to be as a salutary influence in the progress of Art.

We know very well that I.K.P., H.V.B.M., H.G.R., D. H. S., *et al.,* will *have to have* (and lend) these two books—we know also that the Efficiency Expert and Business Architects (?) will have none of them—and we *hope* that there are more of the *"et als"* than of the latter band.

H. F. C.

[1] *Good and Bad Manners in Architecture.* By Trystan Edwards. Phillip Allan & Co., London.

[2] *The Pleasures of Architecture.* By C. and A. Williams-Ellis. Houghton Mifflin Co.

Historical

This history,[1] contained in three small volumes, may well be termed a code of the arts—for it codifies the origin and fundamentals of the major arts of architecture, painting and sculpture, with brief reference to the industrial arts of the periods and divisions treated. There will be found nothing new in this history—which is encyclopædic in its character—but the arrangement and classification of art subjects and the pertinent historical data is admirably presented. It is also clear and concise in its style. The illustrations—of which there are many—are tabloid and are only suggestive, though they will remind the reader of important architectural monuments and masterpieces of sculpture, and this reminder must be of educational value. The bibliography and indexing is very thoroughly done and both add materially to the value of the work. This history of art will not take the place of the great standard histories of art, but will be of value to students and for reference by professional

[1] *A History of Art.* By Dr. G. Carotti. (Translated by Beryl De Zoete). In 3 vols. E. P. Dutton & Co., N. Y.

artists. The architect will find epitomized facts and illustrations that will refresh his memory and suggest variations in his work, as well as strengthen his conceptions. This history may fairly be commended as a valuable addition to art history and literature. J. W. M.

Maritime Mansions

Like its greater forerunner, Venice, the port of Salem bred a mercantile aristocracy, but, for the most part, the signors of Salem, whose palazzos still line its shady streets, had their counterparts in the Venetians of a very early, very simple day.

They were seamen first and merchants afterwards. They captained their own argosies, voyaged to Cathay and the Spice Islands, laid their own guns against the pirates, and dickered for tea chests with the greedy viceroys of Annam.

The hardships and dangers through which their wealth was won may have been responsible for the modesty with which they displayed it, or it may be that the spirit of their province was incompatible with the easy use of that grand manner in domestic architecture which the houses of Maryland (for example) display with such gracious ease. At any rate, the Derby mansion[1] was one of very few in which this ampler sweep of composition was even attempted, and its planning coincided with a new epoch in Salem; the appearance of the merchant prince proper, who ruled his ventures from the counting house instead of the jumping poop-deck, and had exchanged oilskins for broadcloth.

The portrait of Elias Hasket Derby in the Peabody Museum, which has preserved his features for us, shows him as decidedly a figure of the later Renaissance. Goldoni has poked quiet fun at his like in many a comedy. He is sophisticated, shrewd, and worldly. The good nature in his expression is in no wise out of harmony with a close regard for shillings and pence.

For all that, he is both a patriot and a patron of the sciences. The vessel in the background of the picture is his ship, *Grand Turk,* which, as a letter-of-marque, fought many a smashing engagement with the Britisher; under his employ the great Dr. Bowditch made the observations on which are based his famous works on navigation.

He emerges from the Revolution a respected figure. He has also managed to amass a more than comfortable fortune.

A handsome family residence on Salem's "Grand Canal" was only a fitting expression of the position he had achieved, and it was to be expected that he would attempt something more pretentious than had satisfied an earlier generation, before the Golden Book was closed.

It does not appear, however, that he was himself strongly concerned with the project. "It is a business I know nothing of," he writes his agent, putting a round sum to his wife's credit. She, indeed, puts her heart into it, has sketches prepared, secures plans of houses she admires, as far as "Philadelfe," and even engages to make her a design, Bulfinch, who is not hampered by any Puritan inhibitions, but will give her as Palladian a façade as she may desire, with flanking arcades and pavillions to boot. In some manner the project takes on the nature of an irregular competition, from which McIntire emerges with the commission, though Bulfinch may draw such slender consolation as he can from the knowledge that the executed work is, after all, merely a modification of his design.

Be of good cheer, though, Messer Charles! For it seems that the work is to be of frame and clapboards, and that all thy ponderous pilasters and rustications must be stuck on like putty. Perhaps this is the secret of thy silent withdrawal from the proceedings, in what may have been something like disgust. At any rate, since McIntire is to have the building of it, there will be crisp and tender carving enough, handsome cornices, and rich capitals.

So, indeed, there were, if we may judge from the fragments of ornament that are preserved in other buildings of the town, for the house itself was razed in 1815, having stood barely seventeen years.

From the drawings that Mr. Kimball has reproduced it would seem that many more modest dwellings could have been spared less easily. The plan, however, was well conceived, and the interior must have been striking and dignified.

The little book is illuminating in the picture that it gives of the architectural practice of the time, social conditions, and the state of feminine education as shown by Mrs. Derby's autographic notes. There are also a number of interesting reproductions, including drawings by Bulfinch, McIntire and others. The identification of Bulfinch as the author of the basic design is itself a distinct contribution to Early Federal archæology.

F. P. S.

[1] *The Elias Hasket Derby Mansion in Salem.* By Fiske Kimball. The Essex Institute, Salem, Massachusetts, 1924.

Lead

In his introduction to the story of lead,[1] Mr. Harn says that "the object of this book is to gather together the known facts about lead and present them with a commingling of practical information and romantic sidelights to capture and hold those good folk who like facts well enough, but prefer them to be not too dreary and long-faced."

The life-story of lead has all the elements of surprise and wonder, and is one of curious adventure. Far more interest in the metal has been aroused by the announcement of the theory that radium breaks down into lead than by lead's great usefulness as a constituent of glass or paint or pottery. "It may be of little interest to contemplate a prosy bathtub; but to learn that the glaze upon it is first cousin to beautiful cloisonné enamel, and that lead is needed in both and for the same reason, gives a hint of an interesting story." In 1921, before the Mathematics and Physics Section of the British Association for the Advancement of Science, Professor O. W. Richardson, the president, announced, in his review of the year, that artificial transmutation of the elements had been accomplished by Sir Ernest Rutherford of Cambridge. No one, of course, claims that this instance establishes the absolute control by man of the process of changing one

[1] *Lead, the Precious Metal.* By Orlando C. Harn. The Century Co., 1924.

element into another; but "the thing that brings the whole interesting romance within the legitimate scope of this book is the fact that the series of nature's own atomic disintegrations that have given rise to radiochemistry always end, so far as present knowledge goes, in metal lead."

Of special interest to architects are the chapters dealing with the uses of lead in building construction; for roofs, flashings, gutters, leader pipes and heads; for plumbing; in paints, pigments and oils; and in glass, pottery and enamels. In Great Britain, and on the continent of Europe generally, the use of lead for roofs of buildings, and for gutters, spouts and ornamental work is an ancient practice, and in England to this day a roofer is called a plumber (from *plumbum,* the Latin word for lead). If the man who pipes our houses had arisen originally in England or this country instead of in a Latin-speaking land (the plumber to the Roman was a worker in *plumbum*), he might have been a "leader" (or "ledder," to make sure of the correct pronunciation). Lead has not been extensively used in the United States for roofing, flashing, etc., because of the relatively high initial cost over other metals employed for these purposes, such as tin and copper. No doubt with the growth of the habit of building more for the future, more for durability than for temporary accommodation, will come also with us an increasing use of lead. In fact, to meet the growing demand for this kind of work, a stiffened lead, known as "hard lead," is being fashioned into plain and ornamental building products. It is lead hardened with antimony, which makes it stiffer and lighter in weight, and rolled into thinner sheets.

Mr. Harn's handbook is one that can be recommended to architects who wish to have in their libraries at least one good book of reference on each one of the principal materials used in building construction. It is always informing and, at the same time, often very entertaining, and there is a good index. There is not room in a book of this kind to expand the chapter on Building Construction by adding all the details so useful to architects, and it should be supplemented by another publication containing complete and authoritative details of all types of construction in which lead is used. Recent similar publications, some by the manufacturers themselves, relating to tin and copper, with copious detail drawings, and based upon the best contemporary practice, are models of excellence and usefulness.

THOMAS NOLAN.

The Elusive Perspective

To those of us who had nothing to do but look at the last total eclipse of the sun a few weeks ago and who realize how little most of us really saw during the forty-odd seconds of totality, it will seem an astounding fact that Mr. Howard Russell Butler, during the total solar eclipse of 1918, was able in 110 seconds to observe and record enough data on form and color to produce the painting of the 1918 eclipse now hung in the American Museum of Natural History in New York, a picture which is marvelously startling to the layman, and accepted as authentic by seasoned astronomers. Mr. Butler was able to do this by means of a "shorthand" method of recording colors and values, according to a scheme of notation described by him in his book called *Painter and Space*.[1] Considering results, Mr. Butler's methods should certainly command respect. A color reproduction of the eclipse painting and some of the record diagrams appear in the book.

The major part of Mr. Butler's book, however, is devoted to an inquiry into the matter of getting the illusion of the third dimension into a pictorial presentation on a surface of two dimensions. We architects have often wondered why it is we so often have to fake our perspectives to make them look real, why perfectly good and realistic paintings were often so far from being in accurate geometric perspective. Of course, we are all aware of the difference in angle of view usually existing between the geometric perspective and the visual image. We are also aware of the differences between the monocular image of the ordinary perspective or photograph and the binocular image actually seen or shown by the stereoscope.

Mr. Butler's analysis of all these phenomena is a thorough and interesting one and should be of interest to all who have to do with pictorial presentation.

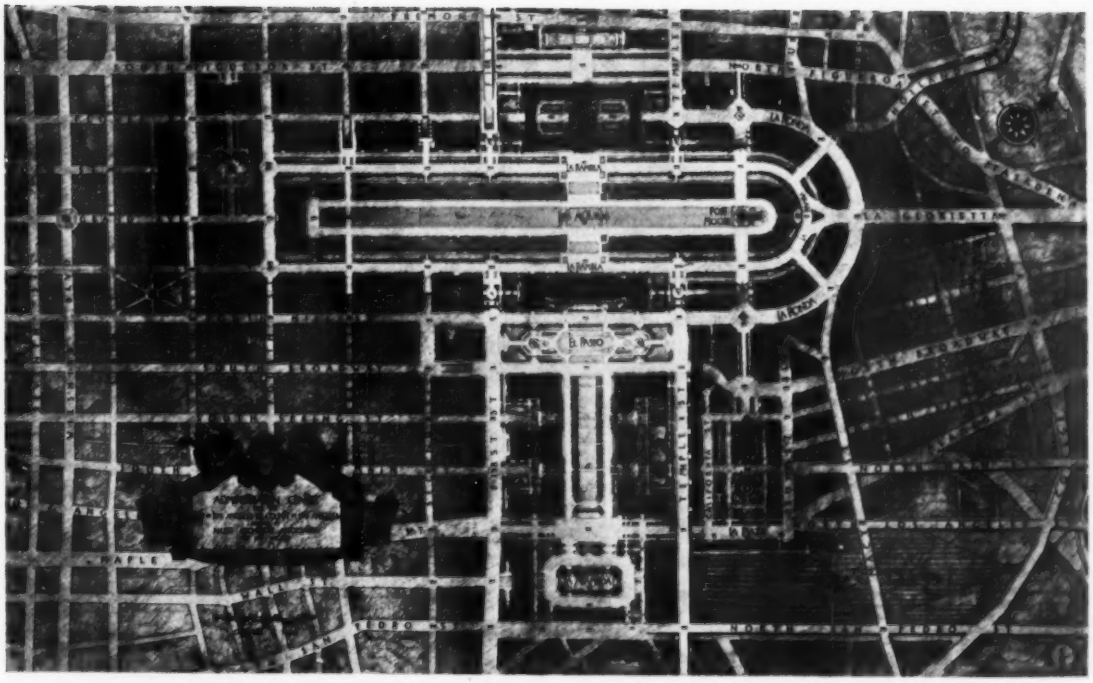
BEN J. LUBSCHEZ.

A Handbook

There are a thousand pages in Mr. Ketchum's[2] new third edition of his Handbook, of which some three hundred odd are given over to tables. A great part of the work is likewise devoted to bridges, but there are many formulæ, tables and notes on steel building construction and the ramifications encountered in this form of construction. The new material added to the volume comprises: Design of Self-supporting Steel Stacks, Standards for Constant Dimension Steel Columns, and Standard Steel Footings, and the American Institute of Steel Construction's Specifications for Structural Steel for Buildings. The tables in Part II have been revised to comply with the new standards adopted by the Association of American Steel Manufacturers.

[1] *Painter and Space.* By Howard Russell Butler. Charles Scribner's Sons, New York.

[2] *Structural Engineers' Handbook.* By Milo S. Ketchum, C.E. McGraw-Hill Book Company, New York. 1924.



The New Civic Centre of Los Angeles

THE CIVIC Center plans recently submitted to the public officials of Los Angeles by the Allied Architects' Association is illustrated on this same page, and the following account has been prepared for the JOURNAL by the Association:

In these plans the Allied Architects have preserved the two remaining landmarks of the early Spanish days in the city, namely the historic old plaza and Mission Church, dating back to the founding of Los Angeles in 1781 by Filipe de Neve and his little band of soldiers, Franciscan Fathers and their acolytes. The plans would make the Church the dominating feature of a beautiful park, while the present buildings fronting the plaza would be raised and replaced by new structures built along the low lines predominating in early Spanish settlements. This sympathetic treatment combined with the still extant old world atmosphere pervading the area at the present time would serve to recall to visitors and natives alike the dawn of white domination in California, and would constitute the first step toward the reviving of Los Angeles' legendary lore, which has been nearly lost during her rapid rise to commercial importance.

At the present moment these relics of antiquity are in danger of obliteration situated as they are in surroundings far from attractive to visitors due to the neighboring near-slum section of town, and with the streets constantly congested by the steady rush of traffic. Restored and revived by the plans of the Association they would prove an inspiration to civic pride and community spirit, regaining their rightful heritage.

Bunker Hill, long a traffic impediment and an eyesore in the center of Los Angeles, would be transformed into a great park, encircled by broad boulevards connecting with the densely populated country east and north of town, and having a mall nearly a mile in length flanked with sites for future buildings of a cultural and semi-public nature. By the parking and boulevarding of this hill, through which broad, well-aired, well-lighted modern traffic tunnels would be cut for the accommodation of trucking, traffic congestion in the downtown area would be relieved as by no other possible means, and the "white elephant" of down-town Los Angeles will become one of the greatest beauty and utilitarian assets of the city. Then, too, the metamorphosis of this park would serve as an anchor, tending toward the stabilization of business property in the city, by the creation of a fixed center about which to revolve, instead of the aimless drifting which marks business at the present in the city.

Lying east of the proposed park, called Las Alturas on the plans, would be the Administration Center proper, extending as far as Los Angeles Street and bounded on the north and south by Temple and First Streets. Here the city, county, state and national governmental buildings would be grouped about a great plaza, placed in a fit setting of greenery worthy of their dignity. The three main north and south traffic arteries of the city, Broadway, Spring, and Main Streets, would be depressed beneath this area in such a manner as to accelerate rather than retard through traffic, at the same time affording parking space both above and below ground. Due to the location of the plaza on a natural earth ridge, it is more a case of a raised plaza than of intensive street tunneling, and therefore far less cost is involved in the work. Sites have been provided here for structures of the monumental type, which are deemed necessary by the Allied Architects, due to housing needs, both present and future, of the various government uses for which they are to be constructed. The advantage of the depression of streets through the plaza lies in the fact that such a depression will relieve congestion and that the governmental employees will be able to work with increased efficiency in harmonious surroundings, with the noise and clatter obviated.

East of the Administration Center, extending as far as San Pedro Street and situated within the same north and south boundaries, is a tentative site for the location of a Terminal Station and a Terminal Plaza, which would be carried out should the Union Station project be adopted. In case, however, that this project is rejected by the railroad authorities, this unit of the plans would be abandoned and the Civic Center would be closed by the erection of a great building at Los Angeles Street. One of the striking features of the entire plan lies in the fact that it is composed of a series of separate units, each being capable of either independent or gradual completion. Since the Civic Center as a whole cannot be completed for many years to come, and is yet capable of gradual development as funds become available for that purpose, the carrying out of the plan would at no time become a strain upon the public purse. The plan provides for the future, cares for the present, and preserves the past.

Obituary

S. Breck Parkman Trowbridge, F.A.I.A.

Elected to Associate Membership in the Institute in 1901
Elected to Fellowship in 1906
Died at New York City, 29 January, 1925

S. Breck Parkman Trowbridge, an important figure in the architectural profession of New York for more than three decades, died at his home in New York City of pneumonia, after a short illness. He was born in New York City 20 May, 1862, the son of Prof. William P. and Lucy Parkman Trowbridge. He received his higher education at Trinity College (class of 1883), and the School of Architecture of Columbia University (class of 1886). He took his M.A. in 1891 and his Sc.D. in 1910 from Trinity. Shortly after his graduation from Columbia he was dispatched by the Archæological Institute to supervise the construction of the American School of Classical Studies in Athens. Thence he journeyed to Paris to enter the Ecole des Beaux-Arts.

He began his professional career in the office of George B. Post in New York, where he spent four years. Then came his association with Goodhue Livingston, under the firm name of Trowbridge & Livingston, which had endured for more than thirty years up to the time of his death. As a member of this firm, Mr. Trowbridge had a hand in an imposing list of buildings. Among the principal structures are the Bankers Trust Company Building, the addition to the New York Stock Exchange, the J. P. Morgan & Company Building, the Chemical National Bank, the Empire City Savings Bank, the St. Regis Hotel, the B. Altman department store on Fifth Avenue, the Bank of America Building (at present under construction), and the projected Equitable Trust Company Building—all of these in New York City. The Mellon National Bank in Pittsburgh, the Palace Hotel in San Francisco and the Mitsui Bank in Tokio, about to be built, are other works designed by this firm.

Apart from his long and active professional career, he took a keen interest in the allied arts, serving in important positions in various organizations. He was an incorporator, Vice-President and trustee of the American Academy in Rome, a Fellow of the American Institute of Architects and a member of the National Institute of Arts and Letters, and Past-President of both the National Academy of Design and the Architectural League of New York and the Society of Beaux-Arts Architects.

He was a Chevalier of the Legion of Honor. He was an honorary member of the British Institute of Archæology and a member of the Metropolitan Museum of Art, the American Museum of Natural History and Secretary of the Society of Colonial Wars.

Structural Service Department

LEROY E. KERN, *Technical Secretary*

In connection with the work of the Committee on Structural Service of the American Institute of Architects and in collaboration with other professional societies and organized bodies having the same objective—improvement in building materials and methods and better shelter for humanity in all its manifold vocations and avocations

Abstracts

Thermal Expansion of Stone (8). (*Technical News Bulletin of the Bureau of Standards, No.* 93.) The determination of the thermal expansion of stone, i.e., the amount which the stone changes in dimensions with changes in temperature, has received very little attention in this country. Furthermore, an examination of the available data on the subject will reveal the fact that the few determinations which have been made are usually based on a very limited number of observations, and are rather misleading. The values most frequently cited in text books and hand books are based on co-efficients obtained by measuring the length of specimens at normal temperature. The assumption has been made that the material expands at a uniform rate at all intermediate temperatures. Determinations at the Bureau of Standards, in which frequent length measurements were made on limestone and marble specimens as the temperature was raised, indicate that these old assumptions are far from correct. For small increases in temperature above the normal the expansion is very small, but the rate increases rapidly as the temperature rises. At 100° C. the average expansion of marble is about the same as that of steel, but at 200° C. the rate is approximately doubled, while for temperatures a few degrees above the normal the expansion is only a fractional part of that of steel. These peculiarities are of particular interest where stone is used in connection with other materials, as is usually the case in modern building construction.

Marble, especially, shows other peculiarities in its behavior under temperature changes. It expands on heating, but when cooled to the original temperature, it does not shrink to its original dimensions, i.e., it retains a part of the expansion as a permanent growth. Specimens have been measured under low temperatures and found to expand when cooled below the normal, which is also contrary to the usual conception. Such properties are probably the cause of the peculiar instances of warping, which are sometimes noted in marble headstones in cemeteries.

U. S. Government Master Specification for Plain, Inlaid, and Printed Linoleums (28i1). (*Federal Specifications Board Specification No.* 210. *Adopted* 30 *July*, 1924. *Circular of the Bureau of Standards No.* 190.) *Types.* These specifications are intended to cover plain, jaspe, granite, straight line and molded inlaid, and printed linoulums.

Material and Workmanship. These linoleums consist of oxidized oil, fossil resin, and rosin intimately mixed with ground cork and pigments and pressed on a burlap backing. Wood flour may be added in the manufacture of the light colors to get the proper shade, and is not considered objectional.

General Requirements. In the plain, jaspe, granite and inlaid linoleum the colors and design are in the mix and extend through to the burlap. In the printed linoleum the base is plain linoleum, usually brown in color, upon which designs or patterns in color are printed or stamped. The lines between the designs in straight-line linoleum are distinct and true, whereas those in molded inlaid are somewhat wavy or broken.

Plain, jaspe, granite, inlaid, and printed linoleums shall meet the following requirements:

Color, Pattern, and Finish. The surface of the linoleum shall be smooth and free from indentations, cracks, and protruding particles of cork. The color, pattern, and finish shall match a sample mutually agreed upon by buyer and seller.

Seasoning. The linoleum shall be thoroughly seasoned. The surface of a clean, fresh cut made at an angle of approximately 45° shall show no marked difference in color or grain between the outer edges and the center.

Width. Widths shall be as specified. Standard commercial widths are 72, 90, 108, and 144 inches. A tolerance of ± ¼ inch will be permitted.

Burlap Backing. The burlap backing shall be finished on the exposed side with a red backing paint.

Indentation. The linoleum shall not show an indentation of more than 0.010 inch one hour after it has been subjected to a pressure of 80 pound applied for a period of 60 seconds on a flat-ended cylindrical steel bar 0.282 inch in diameter.

Detail Requirements. Weight and Thickness. The various types of linoleum covered by these specifications shall have the following weights and thicknesses:

Kind	Minimum Weight per Square Yard	Thickness	
		Minimum	Maximum
	Pounds	*Inch*	*Inch*
Plain and jaspe linoleum "A" gauge..	6.8	0.137	0.147
Plain and jaspe linoleum "B" gauge..	6.0	.114	.124
Plain linoleum "C" gauge.....	4.8	.090	.100
Plain linoleum "D" gauge.....	4.0	.075	.085
Straight-line linoleum, heavy "A" gauge	6.8	.110	.120
Straight-line inlnaid linoleum "D" gauge	4.0	.061	.076
Molded and granite inlaid linoleum, heavy "B" gauge.....	5.3	.085	.105
Molded inlaid linoleum "C" gauge....	4.0	.064	.084
Printed linoleum, heavy "D" gauge...	4.2	.079	.089
Printed linoleum, light "E" gauge...	3.6	.064	.074

Pliability. There shall be no cracking or breaking when the linoleum is bent over mandrels of the following diameters, respectively:

	Inches
Plain, jaspe, molded inlaid, granite and printed linoleum.	3
Straight-line inlaids	5

This circular also describes method of inspection and tests, sampling, laboratory examination and packing and marking.

Apartment House Mail Receptacles (35h1). (*Order No.* 9596 *of the U. S. Post Office Department. Copies of the complete circular may be obtained through local postmasters.*) Where the management has not arranged that mail be delivered at the office or desk for distribution by its employees, the delivery of mail in apartment houses, family hotels, and flats containing three or more apartments, hereafter to be erected, shall be contingent upon the installation of receptacles, one for each apartment, conforming to the requirements hereinafter stated.

This order also includes apartment houses, family hotels, and flats which may be so substantially remodeled as to

involve a material change in the location of mail receptacles or the procuring of new receptacles.

Receptacles shall be arranged in groups of such number as may be practicable, each group to be equipped with a master door, on the opening of which the entire group of receptacles is accessible for the deposit of mail by carrier. In the master door there shall be secured by a lock furnished by the Post Office Department for use so long as mail is delivered by letter carriers, the key of which lock shall be in the custody of postal employees. The doors to the several receptacles shall be securely fastened by satisfactory locks, with a sufficient number of key changes to prevent the opening of other receptacles by the use of the key of any receptacle. The receptacles when closed shall be without slot or other opening, except a slot not more than 3″ in length by ⅛″ wide for calling cards, etc., will be permitted.

The several receptacles shall be identified by a number and shall have, where it can be easily read by the carrier when the master door is open, a list of the names of the persons receiving mail through such receptacles.

In determining the size of the receptacle, consideration should be given to its being of sufficient capacity to receive long letter mail as well as certain magazines which are approximately 18 inches in length, but in any event they should be of such size as to receive mail matter approximately 12 inches in length.

Receptacles shall be constructed of such material, of such strength and thickness, and in such substantial and durable manner as to render the mail deposited therein reasonably safe.

In installations in which telephone units are combined with mail-receptacle units, they should be so constructed that access to the telephone unit is not dependent on entering the mail receptacle, and the latter must not be accessible when the telephone unit is opened. In other words, while there is no objection whatever to combining these two services, the mail receptacles must be separated from the telephone or electrical unit.

In order that letter carrier may have no difficulty in reaching the master locks with the keys which they are required to attach to their persons by means of chains, groups of boxes should be so placed that the master lock shall not be more than 5½ feet from the floor.

Studies in Illumination (31f). (*Public Health Bulletin No.* 140 *of the U. S. Public Health Service. Pages* 118. *Size* 6″ *x* 10″. *Illustrated.*) Synopsis: Occupational and Process Studies, Illumination Surveys, Eye Examinations, Character and Intensity of the Illumination Required for Post Office Work, Choice of Units for Post Office Workrooms and Offices, Tests to determine the Influence of Illumination on Efficiency and Production, Economic Advantages of Increased Illumination, Conclusions and Recommendations.

Tangent Modulus and The Strength of Steel Columns in Tests (13h). (*Technologic Papers of the Bureau of Standards No.* 263. *Pages* 61. *Size* 7″ *x* 10″. Synopsis: Tangent Modulus and Engesser's Theory of Column Strength, Related Problems, Suggestions.

Safety Code of Laundry Machinery and Operations (35d). (*Bulletin of the U. S. Bureau of Labor Statistics No.* 375. *Tentative American Standards, Approved* 4 *June,* 1924, *by American Engineering Standards Committee. Pages* 12. Size 6″ x 9″.) Synopsis: Definitions, Wash-room Machines, Starching and Drying Machines, Finishing Machines, Miscellaneous Machines and Equipment, Operating Rules, Mechanical Division, General Division, Machine Guarding, Prime Mover Guarding.

A PERSIAN REMINISCENCE — After the water colour by Mr. Goodhue